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**A Compendium**

OF

**PHOTOGRAPHY,**

GIVING FULL INSTRUCTIONS FOR

**PHOTOGRAPHIC PORTRAITURE,**

AND CONTAINING A DESCRIPTION OF

**THE MANIPULATION AND APPARATUS**

REQUIRED FOR THE

**POSITIVE AND NEGATIVE COLLODION PROCESSES,**

**CARTE-DE-VISITE & STEREOSCOPIC PICTURES,**

**INSTANTANEOUS PHOTOGRAPHY,**

**DRY COLLODION PLATES, COPYING, ENLARGING,**

**AND OTHER GENERAL INFORMATION.**

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**TWELFTH EDITION.**

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**LONDON:**

**FREDERICK J. COX,**

**Optician, and Manufacturer of Scientific Instruments,  
26 LUDGATE HILL, E.C.**

**1876.**

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1876

## PREFACE TO THE TWELFTH EDITION.

**T**HE purport of this Manual is to give to the Amateur Photographer a Text-book, or Guide, sufficiently explicit to enable him to commence the study of Photography in perfect ignorance of its principles, and lead on step by step through the general routine, until practice alone is required to master the more difficult and artistic effects; for which reason (to quote from a former edition), 'It may be regarded as a useful assistant to the Professional Photographer, and a straightforward understandable Guide to the Amateur; simply and clearly written, and plainly describing the various processes without useless repetition.'

The first edition, published in 1855, consisted of about thirty small pages of large print, and, in comparison with the present, is typical of the enormous advance that Photography has made, both practically and in a commercial aspect.

Photography is an art in which the annual progress is of slow growth, and it is only by comparing the results achieved during a small cycle of years that the advance is perceptible; hence the present edition contains many passages similar to its



immediate predecessor, but there are slight alterations wherever experience justifies a change.

The subjects of 'Instantaneous Pictures and Dry-plate Photography' have been introduced in a short practical form, whilst the minor articles on other subjects have not been passed over without thought.

I make no secret that the preparation and advancement of each succeeding edition is intended to assist the working of our business for a personal advantage, but if I am enabled to lay before my customers and friends old facts in a new light, I have no doubt they will prove acceptable.

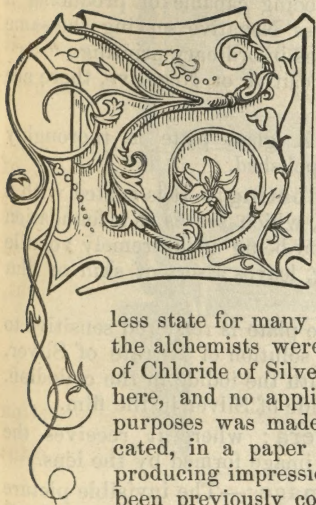
The Catalogue appended to this Treatise is, therefore, submitted to their favourable consideration, and any communication on the practice of Photography or modification of the Apparatus will receive my best attention.

FREDERICK J. COX.

26 LUDGATE HILL,  
LONDON.



# INTRODUCTION.



THE phenomena comprehended under the title PHOTOGRAPHY depends upon light as the force or cause, and upon the property which certain substances possess—such as the salts of silver, the salts of gold and iron, besides many other organic matters—of being decomposed or affected according to the intensity of the light. Although of modern application, the art of Photography has existed in a crude or useless state for many years. We find in the 16th century that the alchemists were acquainted with the blackening effects of Chloride of Silver; their researches, however, terminated here, and no application of this property to Photographic purposes was made until 1803, when Wedgwood communicated, in a paper to the Royal Institution, a method of producing impressions on paper or white leather which had been previously coated with Nitrate of Silver. The objects to be copied, such as leaves of trees, wings of insects, &c., were laid on prepared paper and exposed to the action of light; the minute fibres were then found, on removing the object, remarkably distinct. The progress of the art remained at this point for some years, the difficulty being to fix the image, or rather to prevent the paper from becoming entirely black.

All pictures produced by the agency of light may be called Photographs, whether taken on glass, paper, metal plates, or other material; and are divided into two classes, NEGATIVES and POSITIVES. A Negative being a picture with the lights and shades of the object reversed, while Positives represent the lights and shades correctly as in nature.

In describing the principles of Photography, it will be convenient to first state the general outlines of the process, and if the student will endeavour to make himself acquainted with them as a preparatory study, the manipulation described in a future chapter will be more readily understood.

There are at the present time two processes employed for Portraiture; viz. the POSITIVE and the NEGATIVE Collodion processes. They are similar in almost every respect, the preparation and composition of the chemical solutions constituting their principal distinction.

The Positive process is for taking pictures on glass, which are complete and finished in themselves.

The Negative process is followed when the intention is to produce paper copies, as photographs on paper are not procured by one operation in the Camera; but a Negative is taken on glass, from which the copies are obtained by Photographic Printing. It is this property which gives value to the Negative, it being capable of producing a large number of paper proofs; the Glass Negative serving the same purpose that an engraved copperplate does in ordinary printing.

In taking Portraits on glass, either Positive or Negative, there are seven distinct operations, viz.:—

*First*—**Cleansing the Glass**:—A glass plate is thoroughly cleaned and the surface polished.

*Second*—**Giving it a Collodion Coating**:—It is coated with a solution called Collodion, which serves as a foundation for the picture; Collodion being an extremely volatile fluid, which, evaporating, leaves a sort of skin or film on the glass.

*Third*—**Exciting the Plate**:—The plate is rendered sensitive to light by immersion in a solution of Nitrate of Silver, which, by combination with the iodide in the collodion, deposits a coating of Iodide of Silver in the film.

*Fourth*—**Exposure in the Camera**: where it receives the impression of the optical image formed by the lens.

*Fifth*—**Developing the latent Image**:—The invisible picture formed on the sensitive plate is developed, or rendered apparent, by the application of a solution called the Developer: this precipitates a white deposit on those portions of the plate where the light has acted, but leaves the shadows free and clear.

*Sixth*—**Fixing the Picture**:—The Developer having completed its work, must be removed by washing, and the picture then fixed by dissolving the curtain or screen of Iodide of Silver; it is then again washed with water and dried.

*Seventh*—**Varnishing**:—Practically speaking, the whole manipulation is finished at the sixth stage, but the picture requires varnishing as a protection from injury ere it can be considered completed.

Photographic Printing is effected by laying the negative face upwards upon a sheet of prepared paper and exposing to light. The clear parts of the negative allow the light to pass and darken the paper beneath, whilst the opaque portions of the negative stop the light and leave the paper white. It will be seen that the number of operations are but few, and in their practice but slight difficulty will be experienced if ordinary intelligence and care are exercised.





Fig. 1.

## APPARATUS.



THE first thought of an intending Photographer is to procure suitable apparatus. If unfortunate in his selection he has a constant annoyance. Errors of judgment in the manipulation, or mistakes in mixing the chemicals, can be easily remedied, but an imperfect camera, or inferior lens, remains a perpetual grievance. As the price of useful and genuine instruments is materially reduced, it brings within the easy acquirement of most people apparatus in which confidence can be placed, and prevents that disappointment which naturally arises when a long price has been paid for articles that were originally made by itinerant workmen for the purpose of pawning, or being sold in disguise as second-hand. If an intending purchaser has not had experience to make him competent in relying on his own judgment, it is better to give a description of the purposes for which the apparatus is required, and throw the responsibility of the selection on the experience of a respectable manufacturer.

A Professional Photographer, and those Amateurs who aspire to competition with them, require a number of appliances that are not



really essential to a beginner, but the following list contains those articles that cannot be dispensed with:—

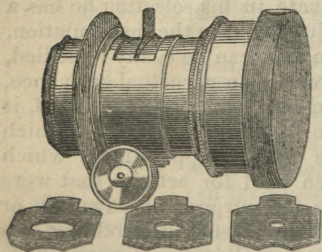
**Apparatus.**—Camera and Lens—Camera Stand—Bath and Dipper—Plate-box and Plates—Printing Frame—Glass or Porcelain Pans—Measures—Funnels—Scales and Weights—Albumenized and Filtering Paper.

**Chemicals.**—Positive and Negative Collodion—Nitrate of Silver—Glass Polish—Glacial Acetic Acid—Citric Acid—Nitric Acid—Alcohol—Chloride of Gold—Hypo-sulphite of Soda—Acetate of Soda—Pyrogallic Acid—Varnish—Litmus Paper, and Kaolin.

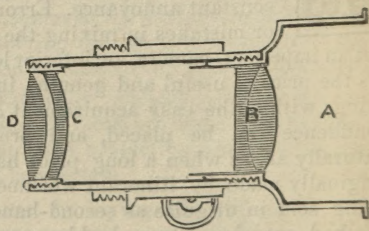
In addition to these articles there are a number of appendages, that are useful and convenient; among others may be mentioned,—Head-rests—Plate-holders—Forceps for removing paper from solutions, and Glass Clips to suspend them whilst drying—Silver Meter for ascertaining the strength of solutions—Focussing Glass—Rolling Press, &c.

In the Catalogue at the end of this book are detailed estimates for sets, complete with all requisites. Nos. 1, 2, & 3, are the cheapest that can be of any practical use. Nos. 4, 6, 8, & 9, are really good, and positively recommended: they are the same quality, and differ in price simply from the difference in the size of portrait or view they produce. The same remarks apply to the Stereoscopic Apparatus, Nos. 11, 12, & 13.

*Fig. 1* represents a complete set, the various portions packed into a well-made case, with separate partitions to keep each article in its place: it is also furnished with iron handles and a lock and key, and is sold at five guineas complete, and the larger sizes at proportionate rates.



*Fig. 2.*



*Fig. 3.*

## LENSES.

The selection of a Lens is determined by the character of the work it is intended to embrace, the same article not being available for all purposes or for all sizes of picture. In the early days of Photo-

graphy the ordinary construction of the Camera Lens was a *meniscus*, but as the chemical and optical foci do not coincide, an allowance must be made after the Image has been adjusted on the ground-glass of the Camera—a difficulty which is overcome by using an *Achromatic* combination of glasses.

The **Single Achromatic** is chiefly employed for landscape purposes or copying inanimate objects; it is formed of two lenses, one being double convex, the other plano-concave, and are cemented together with a transparent cement. For general Landscape work these lenses are superior to the compound lens, inasmuch as there are but two reflecting surfaces, and therefore the picture is more brilliant.

**Double Combination Lenses**, consisting of a set of four glasses mounted in a brass tube, are preferred for PORTRAITURE, or any purpose where the subject is likely to move; they possess great rapidity of action, and when good, give very sharp and clear definition.

The construction of a Portrait Lens will be understood from *fig. 3*. A represents the hood or front of the brass work; B, a combination of two glasses cemented together, which we will call the *front lenses*; C and D, the two glasses which may be termed the *back lenses*, and are placed at the end of the tube which screws into the Camera.

If the glasses are removed from their cells in order to be cleaned, it is of the greatest importance that they should be replaced in their proper relative positions.

When in position for portraiture, the lens B must be fixed in its mounting with the convex surface outside, or next the sitter. The two back lenses are easily recognised, as they are of different shapes, one being *double convex*, that is, thick in the centre and thin at the edge; the other is *meniscus*, or hollow, like a watch-glass. If they have been removed from their cells, first replace the double convex, flattest side downwards; over this the meniscus, with its concave side down, or next to the convex: the two glasses being separated or prevented from touching each other by means of a brass ring.

When used for distant objects or views they require a special adaptation, which can be done at a slight additional cost. A lens that has been made to adapt for both purposes will have the glasses in the same position for taking portraits as previously described; but to make it suitable for views you remove the back lenses, C and D (*fig. 3*), as they are not required, then screw the brass mounting back into the flange fixed on the Camera: having done this, unscrew the large brass hood and reverse the front lenses in their mounting, so as to place the flattest side of the glass outside or next the view: replace the brass hood, insert into it a stop or diaphragm, and proceed to work in the usual manner.



The best instruments are made with a series of stops or diaphragms to fix in the centre of the combination, nearly midway between the lenses B and C; they have apertures of various sizes, according to the effect which it is desirable to produce. For ordinary portraiture in a good light, the second size is most useful; but when the light is feeble, or it is necessary to obtain a picture with greater rapidity than usual, the plate with the largest aperture may be employed. The smaller sizes are useful in copying or in taking groups in the open air, where the sitters are placed in different planes or distances.

The arrangement adopted by Frederick J. Cox, in the manufacture of his best lenses, is to cut a slot through the brass tube, into which metal plates, with the necessary aperture, can be dropped; by this plan the inconvenience and risk of unscrewing the lenses is avoided: *fig. 2* gives a good idea of the simplicity of this arrangement.

The Portrait Lens is only intended to be used for subjects which must be taken quickly. It does not give so flat a field as the View Lens, nor does it include so wide an angle, nor can objects at different distances be brought into good focus; in fact, all are sacrificed for rapidity: but by introducing a small stop\* between the lenses it can be made to embrace both purposes, although for landscape the Single Achromatic is recommended.

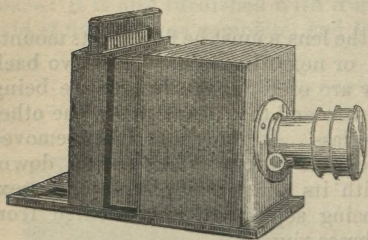


Fig. 4.

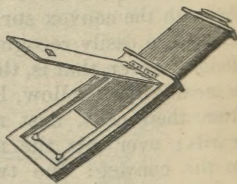


Fig. 5.

### CAMERAS, &c.

A Camera for general purposes is shown by *fig. 4*. It consists of two portions or boxes sliding within the other, the lens being fixed on the front. At the back is a groove into which a frame slides, holding a piece of finely-ground glass, called a focussing screen: its use will presently be more particularly described. It may here suffice to say that its purpose is to receive the image formed by the lens, and enable the operator to

\* See separate article in a future chapter on the use of stops and distortion of the image.



determine its correct focus. The prepared plate is placed in a small frame or box, termed a dark slide (*fig. 5*), provided with a sliding shutter in front, and a hinged door at the back: on opening the door a rabbet or ledge will be seen, on which the prepared plate is laid. The dark slide fits the camera in the same groove as the focus screen.

Many other forms of Camera are designed for special work, or portability in travelling; for further information on this point it will only be necessary to consult the catalogue of a manufacturer of apparatus.\* An ordinary tripod stand is sufficient for occasional use, or when portability is desirable; but in other cases I recommend the rigid stands, a cheap form of which we manufacture at 10s. 6d.

A Plate-holder (*fig. 6*), for holding the glass plate whilst being cleaned, is convenient, as it avoids the necessity of touching the glass with the fingers; and for large glasses, the Pneumatic Holder is required to sustain the plate while applying the collodion coating.

In *fig. 7* the suction, or vacuum, is produced by raising the circular India-rubber top by means of a brass pin working on a lever.

The silver solution for exciting the collodion film is contained in a vertical vessel, made of ebonite, porcelain, or glass, called a bath. *Fig. 8*.

When wanted for travelling, the water-tight top (*fig. 9*) saves the trouble of carrying an extra bottle for the solutions, and likewise diminishes the risk of spoiling the silver bath by foreign matter coming into contact whilst decanting into bottles.

Glass Baths are much employed, and the method of mounting them is shown by *fig. 10*, where the bath is enclosed in a wooden box provided with a cover to protect the solution from dust; or they can be fitted with the water-tight top for travelling.

Ebonite is a preparation of India-rubber, perfectly hard and impervious to acids; it is very serviceable, extremely light, and possesses all the elements of portability.

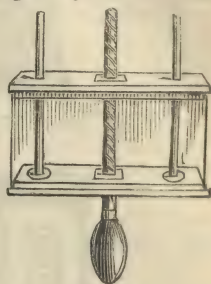


Fig. 6.

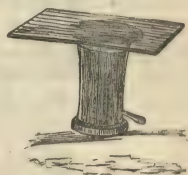


Fig. 7.



Fig. 8.



Fig. 9.

\* See Frederick J. Cox's Catalogue at the end of this book.

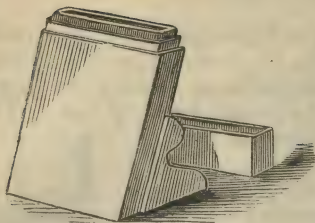


Fig. 10.

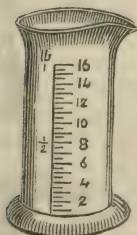


Fig. 11.



12



13.



14.



Fig. 15.

Three or four Glass Measures (*figs. 11 and 12*) will be useful to measure the proportions of solutions which are estimated by fluid measure. They are likewise extremely handy for holding small quantities of the Developing Solution, &c., as it can be poured more readily over the plate by this means than from the mouth of a bottle.

The divisions on the side of the measures denote fluid drachms and ounces, eight drachms being equal to an ounce, and twenty ounces one pint. When preparing the chemical solutions hereafter described it is necessary to be furnished with scales and weights, and it is almost unnecessary to say that the most scrupulous care must be taken to have the pans clean and free from contamination of any kind. If the pans are made of brass, a small square of paper should be previously placed in them, to prevent contact with the metal, and a similar piece in the opposite scale as a counterpoise.

The denomination and value of the weights are stamped upon them, and agree with the chemical proportions given in the formula, according to apothecaries' weight, a table of which will be found on the last page of this book; but chemicals are always bought and sold by avoirdupois, and not by the apothecaries' weight, hence an ounce of nitrate of silver only contains  $437\frac{1}{2}$  grains, and not eight drachms, as many suppose it should do.

*Fig. 13* is a Collodion Bottle, or pourer. Collodion being a preparation that is constantly forming a sediment, the bottle is designed to prevent its being disturbed every time it is used: for the convenience of mixing the

collodion and iodizing solution some are graduated, like the measures, into drachms and ounces.

Funnels (*fig. 14*) are made in glass or gutta percha; several should be at hand, or great care must be exercised to clean them thoroughly each time they are used. They are also required in filtering solutions: for this purpose, take a sheet or circle of filtering paper, fold it into four, then again into eight, open it fully and press it into a funnel; there will then be plenty of vent for the air to escape, otherwise the paper lies flat against the glass, and prevents the solution from percolating through.

After taking the Negative on glass, a Pressure Frame is employed to produce the paper copies: they are made of various sizes, one sufficiently large to take the Negative with a small margin round it is recommended; and the back-board should be jointed, the utility of which will be seen from the description of its use, given under the head of 'Positive Printing' in a future chapter.

*Fig. 15* represents a frame that is suitable for negatives of various sizes; a more simple form is manufactured at a lower price, but only available for one-sized negative.

For the purpose of holding solutions of silver, toning-bath, &c., in the operation of printing, provide two or three porcelain or glass dishes of various sizes, according to the dimensions of the paper. Glass dishes are recommended, for when porcelain pans are employed a distinct pan must be used for each solution.

Two or three glass rods, some clean linen cloths, and a wash-leather, will complete the requisites. The cloths should be rinsed in hot water after they have been washed, in order to free them from any trace of soap that might remain. An elastic India-rubber bottle may be useful to blow dust off the plates after they have been cleaned.

## PRELIMINARY ARRANGEMENTS.



THE third, fourth, and fifth operations in producing a Collodion picture must be performed in a dark room: by this we do not mean absolutely a dark closet, but one protected from the *chemical rays of light*.

### OPERATING ROOM.

The readiest method is to obtain a small room, with a window facing the north, or otherwise shaded from the sun, and to cover the window with non-actinic muslin, or several thicknesses of (*chrome*) yellow calico, which *exclude the chemical rays* (yellow light not having any effect upon the sensitive preparations used in Photography); therefore,



by darkening a room in this manner, there is sufficient light to observe our work without interfering with the chemical action.

The ordinary lemon-yellow calico is useless, but a special article is to be procured of most photographic dealers.

As calico in time fades and permits the actinic rays to pass, to the injury of the sensitive plate, it is advisable, where practicable, to glaze the window with ruby glass, which may be rabbeted into a sliding frame. This can be pushed on one side, so as to admit white light or secure ventilation, as required. A very efficient substitute for glass has been introduced, under the name of Non-actinic Muslin,\* a single thickness being secure against all but direct sunshine.

The most convenient position for the window is in front of the operator, and rather low: by this means the progress of development can be watched by looking through the photograph. If yellow daylight cannot readily be obtained, a candle or lamp may be used, provided the direct light is shaded by a screen of yellow calico or glass.

The room must be kept particularly free from dust and dirt (no carpet, mat, or rug on the floor), and a table or bench should be fixed immediately under the window, with a sink or basin, and pipe to convey the waste water; and overhead a zinc or wood tub, to contain a supply of water for washing, &c., which may be conveyed by a small pipe, fitted with a stop-cock of about  $\frac{1}{4}$ -inch diameter: this will furnish a steady stream, and be more convenient than pouring from a jug.

**Open-air Photography.**—Professional photographers absolutely require a glass room or studio, not only as a protection from the weather, but in order to obtain control over the lighting of the sitter. There are, nevertheless, a number of effects possible to the amateur without its aid, and which are worthy of attention.

Unless the convenience of a glass room is to be had, Photographic Portraits are best taken in the open air.

When operating in the open air the shadows are weak, and there is a want of contrast; consequently the figure is flat, and without roundness. The best plan is to fix upon a corner, where there is a sufficiency of light from one side and front, the back and other side being partially protected: such a corner would be found at the junction of the side and end walls of most gardens. A screen can readily be suspended to protect the head of the sitter from the direct top-light.

If there is an open expanse of sky behind the sitter, it will be impossible to prevent fog from the mass of diffused light, and it is desirable to protect the lens by means of a cone of pasteboard, blackened inside.

\* Non-actinic Muslin can be obtained at Frederick J. Cox's establishment, price 9d. per square foot.

**Arrangement of Studio.**—A glass room should, if possible, be erected to command an uninterrupted expanse of northern light, which is generally steady, casting no abrupt shadow; and—unlike the south, from which the sun shines direct on the sitter—is not subject to troublesome fluctuations, rendering constant variations in the time of exposure necessary. The south end of the room should be built solid or opaque, as against this the backgrounds are fixed. The north end, also, is to be opaque for two-thirds its height, and painted a dark colour, to afford rest for the eyes. Over the head of the sitter it will be necessary to fix a screen, or to darken the glass by painting it, so as to weaken the top-light; else the hair will be overdone, or snowy, before the darker portions of the dress are sufficiently lighted.

To sum up the foregoing remarks, the principal source of light should be from above, falling obliquely, so as to leave one side of the face in a partial shadow.

A perfectly vertical light solarizes the top of the head, producing white hair and deep shadows under the eyes.

A horizontal source of light will destroy the shadows of the brow, nose, and chin, giving a flat appearance to the face and a deathlike glaze to the eyes.

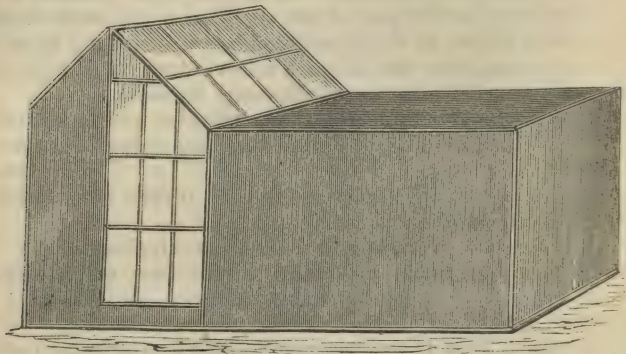
No direct light must enter from a horizontal source, or it will fatigue the eyes. This is most important, and is the reason why the opposite end of the glass room ought to be painted dark.

The size and aspect of the studio is frequently beyond the artist's control, and circumstances compel the adoption of arrangements that are contrary to the recognised opinions of many successful operators. The original photographic studios were built almost entirely of glass, with a ridge roof from end to end. This, however, was found to be unsatisfactory; it, therefore, has latterly been the custom to erect them on a different plan.

*Fig. 16* represents a room, perhaps as suitable and economical as any other; it practically consists of two portions, one end being reserved for the sitter, and furnished with skylight and side-windows. The Camera is placed in the dark tunnel or passage. This at once secures several advantages. The Camera is, to a great extent, protected from the entrance of injurious white light, and it prevents that indistinctness which sometimes occurs when lenses of long focus are used, caused by the atmosphere between the subject and the camera. But its greater value arises from the ease and comfort experienced by the sitter, in having a dark room before the eyes, instead of a glaring sunlight wall. It will be evident, from a consideration of *fig. 16*, that the only glass in the building being a small portion of each side, from the apex of the ridge roof down to near the ground, and the slanting roof on the north or east side, the remainder of the room may be constructed of corrugated iron, or wood. The windows must be provided

with curtains or blinds, sufficient to completely close the light from either or both sides. Means for effecting ventilation, warming and decorating, are mere professional questions for the builder.

The width of the room may be about ten feet, and the total length from twenty to thirty feet; the height of the end wall must not be less than eight feet. It is against this wall that the background is fixed, which may consist of any even-coloured material that has a flat or



*Fig. 16.*

non-reflective surface: a large blanket, tightly strained over a frame, gives a good effect; or cloth backgrounds of various shades, sufficiently large without fold or seam, can readily be procured. There are also a large variety of fancy backgrounds, with different scenes, which, judiciously employed, are effective; yet for common purposes a plain ground is most serviceable, being, with the aid of a dark curtain, available for almost every subject, and it never appears conspicuous or obtrusive.

**Arrangement of the Sitter and Focus of the Lens.**—In a previous chapter allusion was made to the advantages of the rigid camera stands, two forms of which are shown. *Fig. 18* represents one of the cheapest and most useful that have been devised: it is very firm and light—just suitable for a small studio or garden, and its moderate cost\* is not its least recommendation. But whichever form of stand may be in use, we may now suppose the Camera is fixed, and placed in front of the subject, at a distance varying from eight to fifteen or twenty feet: depending on the focus of the lens, and the amount of subject you require to include.

The operation of focussing is to insure sharpness of definition, and in order to observe the image on the ground glass, a dark cloth

\* These stands can be obtained from Frederick J. Cox, price 10s. 6d. each.



or velvet is thrown over the back of the Camera and head of the operator, so as to exclude all light except that which has passed through the lens. If the inverted picture seen on the focus-screen is not brilliant and sharp, the sliding body of the Camera is drawn out until the approximate position is found; and the final fine adjustment made by turning the milled-head screw of the rack-work.

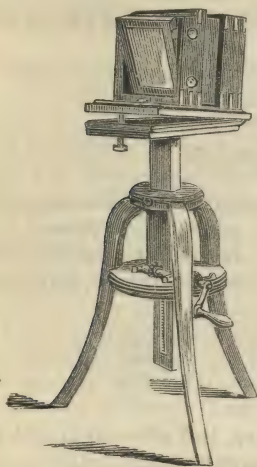


Fig. 17.

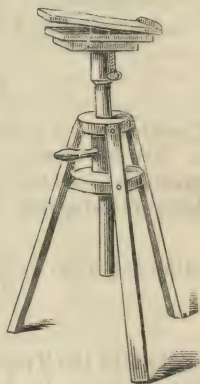


Fig. 18.

In obtaining the focus of the object on the ground glass—an operation of delicacy, and on which depends the sharpness of the resulting picture—it is advisable to employ a Focussing Glass. They are made of several descriptions: the cheapest, and which magnifies the image to a considerable extent, is mounted in japanned tin; but the most perfect form of instrument is that shown by *fig. 19*, which possesses considerable power, and gives a large extended field. The price of this is 5s.

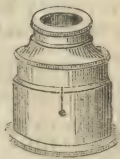


Fig. 19.


The attitude of the person sitting for the portrait must be left to the judgment of the operator; it will be found that the most pleasing effects are gained by taking side or three-quarter, in preference to the direct full face; and unless the whole of the figure is shown in the picture, similar to a *carte de visite*, it is better only to include the head and shoulders. Paper pictures thus vignetted are very artistic.

As the slightest movement whilst the portrait is being taken causes a double image, it is frequently necessary to assist the sitter by some support for the head. Head-rests are employed for this purpose, some of which are made to fix to the back of a chair, and others support

themselves on iron feet, with sliding tubes to suit various heights : for description see Catalogue.

Having concluded these preliminary remarks, which are applicable in every degree both to Positives and Negatives, we will enter upon the process of taking a picture. First, the

## POSITIVE COLLODION PROCESS.

OR convenience, I shall divide this subject into two sections, viz. Chemical and Manipulatory.

### CHEMICALS.

The Chemicals used in Photography are neither numerous nor difficult to obtain. For the Positive Collodion process the following solutions are required :—*Cleansing Solution, Iodized Collodion, Nitrate of Silver Bath, Developing Solution, Fixing Solution, Varnish.*

CLEANSING SOLUTION.\*—Tripoli..... 2 drachms.  
Water ..... 2 ounces.  
Nitric Acid ..... 1 drachm.

Intimately mix the Tripoli and water, and afterwards add the Nitric Acid. This ought to be kept in a large-mouthed bottle and labelled. I will here caution the amateur against putting bottles away without previously labelling them, as it is impossible to remember, after a lapse of time, what each solution really contains.

Collodion is a most important chemical. It will be sufficient for our present purpose to state that it is formed by dissolving Gun Cotton in a mixture of Sulphuric Ether and Alcohol; and iodized by the addition of Iodide of Ammonia, or other salt. It is generally purchased ready for use, and up to a certain time improves by keeping. Where the whole stock would not be used in ten or twelve months it can be had in separate solutions.

As Collodion is extremely volatile, it must be carefully preserved from the air in close-stoppered bottles; and should it become too thick to flow evenly over the glass plate, it may be thinned by the addition of a few drops of pure Rectified Ether, until it is sufficiently limpid. It will be as well to remember, that it must not be used in the vicinity of a burning candle, or fire, as the vapour is inflammable.

\* Instead of this solution, a Detergent, called Lipaskathairon, may be employed. Frederick J. Cox is agent for the sale, and recommends it with confidence.

**Nitrate of Silver**, for the Exciting Bath, should be recrystallized; and in making solutions in which this salt is employed, use Distilled Water.

EXCITING BATH.—Nitrate of Silver..... 6 drachms.  
Distilled Water ..... 12 ounces.

Dissolve the Silver in the water, and afterwards add six drops of Nitric Acid; let it stand a few minutes and filter through filtering paper.

With some samples of silver it will be necessary to increase the quantity of nitric acid, in order to produce a clean picture; but it will be advisable to do so with caution, or the details will be lost.

It is a good plan to coat a glass with Collodion, and leave it in the bath for a few hours, just to prevent the Silver eating the Iodide out of the film; but this is not very material.

**Developing Solution.**—There are several formulæ for making the Positive Developing Solution; either of the following may be used, the difference is chiefly shown by the nature of the deposit.

No. 1 gives a soft picture, full of half-tone; the whites are pure, and devoid of metallic glare.

No. 2 gives a bolder picture, but not so full of fine detail, and owing to the presence of Nitric Acid the silver deposit has a metallic appearance.

No. 1. First dissolve—

Proto-Sulphate of Iron..... 4 drachms.  
Distilled, or Soft Water ..... 10 ounces.

In another vessel dissolve—

Nitrate of Lead .....  $2\frac{1}{2}$  drachms,  
Distilled, or Soft Water ..... 10 ounces,

and pour the whole of this into the Solution of Iron: a white insoluble deposit is immediately thrown down, which is removed by filtering, and the following acids added:—

Glacial Acetic Acid .....  $2\frac{1}{2}$  drachms.  
Formic Acid .....  $1\frac{1}{2}$  „  
Alcohol ..... 2 „

The Iron and Lead dissolve more readily in hot water, and as it is rather a slow process a small pestle and mortar are useful, but the acids must not be added until the solution is cold.

This developer, when first made, has an apple-green tint, and is a solution of Proto-nitrate of Iron, which gradually oxydizes and becomes



brown; it thus loses its strength, but can be revived by the addition of a small quantity of Proto-sulphate.

No. 2 is a good useful developer, especially suitable for beginners: the chemicals can be put into a bottle and occasionally shaken until dissolved, then filter.

Proto-sulphate of Iron.....	1 drachm.
Water .....	3 ounces.
Glacial Acetic Acid .....	1 drachm.
Nitric Acid .....	3 drops.
Alcohol .....	1 drachm.

The Proto-sulphate of Iron is the developing salt in each of these solutions, the Acetic Acid being present as a retarding agent: without it the plate would immediately fog. An excess of acid makes the developer very slow, and spoils the colour of the picture. The Alcohol facilitates the solution in flowing over the plate, and enables the developer to more readily combine with the wet collodion surface; the quantity required varies considerably: with a new bath less than that stated in the formula may be used, but when the bath solution has become saturated with Ether, &c., more is requisite.

**Fixing Solution.**—*Cyanide of Potassium* is generally used for this solution; the proportion being ten grains to the ounce of water but as it is highly poisonous care must be taken to prevent accidents. The weak solution used for fixing is not likely to injure the skin, but it would inflame a scratch or wound. It is a common practice to rub the hands with a small portion, to remove stains; but a peculiar soap is now kept by most dealers which is far safer. India-rubber gloves or finger-stalls are made to protect the hands. Hypo-sulphite of soda answers the purpose quite as well, and is free from the objectionable fumes and dangers of cyanide. It is prepared thus:

Hypo-sulphite of Soda.....	5 ounces.
Water .....	1 pint.

These solutions may be made in quantity, as they will keep good almost an indefinite length of time, except the developing, which ought not to be made more than two or three weeks before it is wanted.

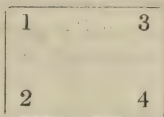
## MANIPULATION.

At page 2 we have stated that there are seven distinct operations in the Collodion process. Assuming, therefore, that the apparatus and chemicals have been prepared as previously directed, we will proceed to take a picture.

**Cleaning the Plate.**—The Glass should be cut from the best polished Crown; and the edges ground, to prevent cutting the fingers.

Having selected glasses free from blemish, proceed to clean them by washing with water, in which a little Soda has been dissolved; this frees them from grease. They should afterwards be rinsed in water, and wiped dry with a clean linen cloth; then mark one side, and rub it well with a piece of cotton wool, using the *Cleansing Solution\** (page 14): again wash the plate with water, and wipe perfectly dry; now lay it on a flat board or plate-holder (*fig. 6*), and polish with a wash-leather. By breathing on the glass the surface is more easily seen, and if smears are visible wash and clean the glass again. It is better to prepare a stock before commencing operations, and stand them by in a plate-box until required. Glasses that have been previously used are very difficult to clean, more especially if the film has been allowed to dry; when you have a perfect surface, remove with the elastic bottle, or soft brush, the loose dust which has settled on the plate, and proceed to give

**The Collodion Coating.**—Hold the plate as near level as possible, by the corner marked 1, *fig. 20*, between the fore-finger and thumb of



*Fig. 20.*

the left hand; then into the centre of the glass form a good pool of Collodion, giving the plate at the same time a slight inclination, to cause it to flow in the direction of corner No. 2. By tilting the plate a little on one side it will run towards the corner it is held by, taking care that the Collodion does not touch the thumb; and by again giving the glass a fresh slant, corners 3 and 4 are covered: the superfluous quantity is poured off at the corner marked 4, and returned into the bottle. By keeping the plate in a vertical position, and giving it a rocking motion, the formation of streaks in the film is prevented, otherwise the surface will be covered with a number of fine lines, technically termed 'crapy.' A short period is allowed for the Collodion to set, varying from one to two minutes; in warm weather, perhaps half a minute is ample. A good guide is to touch the lower corner of the plate, and if the film is gelatinous and receives the impression of the finger, it is ready for immersion in the Nitrate Bath, which is called

**Exciting the Plate.**—Up to this point the manipulation may be conducted in daylight; but as the immersion of the collodionized plate

\* If Lipaskathairon is used, there will be no occasion to wash the glass with soda and water.

renders it sensitive to light, recourse must be had to a dark room or closet, as described at page 9: in default of this convenience, the work may be performed by the light of a candle, shaded by a screen of yellow calico or glass. Lanterns with yellow shades are made for the purpose.

The Dipping Trough (*fig. 8 or 9*), having been filled with the Exciting bath, place the prepared glass on the Dipper, and immerse it in the Silver Solution, steadily, but without hesitation, as the slightest pause will produce lines, which afterwards show in developing. When the plate has remained in the Nitrate of Silver Solution about a minute it should be withdrawn, and, without pause, again immersed two or three times, to insure the proper action of the Silver upon the Iodide in the Collodion: this takes from two to three minutes, and is known by the film ceasing to have the greasy appearance it at first presents. When this is the case it should be withdrawn from the bath, and stood on some blotting-paper, just to drain, and then it is ready for exposure in the camera.

The plate being drained from the excess of Silver Solution, but not dried, it is placed in the dark side of the Camera (*fig. 5*, page 6), the collodion side being downwards: close the wood shutters of the slide, and the sensitive film is effectually protected from injury by light: therefore proceed, without unnecessary delay, with the fourth operation. viz:—

**Exposure in the Camera.**—It is requisite here to recall attention to the instructions given under the head ‘Arrangement of Sitter,’ at page 12; but premising that the Camera has been prepared, and the adjustment of light determined previous to commencing operations, just look at the image on the focus-screen, to satisfy yourself that the greatest degree of sharpness is obtained, and replace the cap of the lens: insert the frame containing the Collodion plate, and desire the sitter to look steadily at a *dark* object about the height of the Camera: then raise the shutter of the dark slide, take off the cap of the lens, and give the necessary exposure, which will vary with the intensity of the light, the power and aperture of the lenses, or the condition of the chemicals. In an ordinary light, from six to ten seconds is the average time required: this will be known by the appearance of the plate in development, and experience affords the only guide.

Having exposed the plate, you must close the sliding shutter and return to the dark room, to

**Develope the Picture.**—On removing the plate from the Camera there is not the slightest trace of an image visible, but it quickly makes its appearance by aid of a *Developing Solution* (page 15).\*

\* The Developing, Fixing, and Bath Solutions, can be obtained from my establishment, 26 Ludgate Hill, ready prepared, and fit for immediate use.



Having carefully excluded white light from the operating-room, hold the glass by the corner, and pour on a sufficient quantity of the Developing Solution. Begin by pouring it on at one edge, and gently inclining the plate to let it flood the surface with a uniform wave—if it does not flow evenly a stain will inevitably be formed; the first effect is the appearance of the strong lights, then the half-tones, and finally the darker shades. For instance, in developing the portrait of a gentleman, the shirt-collar, face, and hands, are first to appear; the progress must then be carefully watched, and as soon as the creases or shadows of a black coat are seen, wash with a gentle stream of water, and it is ready for fixing.

**To Fix the Image.**—The Picture having been well washed, and the Developing Fluid thoroughly removed, the film is rendered insensitive to light; therefore the door or window of the dark room may be opened, more readily to observe the action of the fixing agent (page 16). Pour this mixture over the plate in the same manner as the Developing Solution, until all the creamy appearance is dissolved; when that is the case, it must be again washed in a good supply of water and set up on edge to dry.

It is a very good plan to have the fixing solution in a shallow pan, and drop the picture into this. It can be removed from the pan by a wire hook, because it is most essential to avoid contaminating the hands or cloths with Hypo-sulphite of Soda, the slightest trace of which on the glass plate or in the silver bath is fatal to success.

We are now enabled to form an opinion as to the success of our manipulation. If the strong lights of the picture, such as the face or shirt front, make their appearance simultaneously with the half-tones, and the picture presents a pale-white *washy* tone, the exposure has been too long; but, on the contrary, if, after developing some time, only the high lights make their appearance, let the next plate remain longer exposed in the camera.

The Collodion film being tender and liable to rub, it must be protected from injury in some way, which brings us to the last operation, called

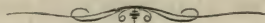
**Varnishing and Setting.**—The usual way of doing this has been to cover the surface with a transparent varnish; the best for Positives is Newman's Colouring, or 'Sohnée.' The plate, when thoroughly dry, is gently warmed, either before a fire or over a spirit-lamp, until it is as hot as the hand can comfortably bear; the varnish is then poured over the surface in the same manner as collodion, and the drying completed by the application of more heat. A thick band or ridge is sometimes formed along the edge, or at one corner; this is readily removed by means of a piece of blotting-paper before the varnish has set.

Some practice is required to do this simple operation nicely. If the glass is not sufficiently warmed the varnish dries dull, giving the appearance of ground glass; and when made too hot, the spirit flows over the plate, as if the surface were greasy, forming thick lines or bands across the picture.

Newman's varnish requires less care, and may be used cold if the temperature of the weather is mild; but at all times a very slight heat is sufficient.

The finished picture may be mounted in a case to close up, or in a frame to hang up; but let the mounting be either gilt or of a dark colour, white cardboard contrasts badly with the tone of these delicate silver pictures.

The back of the glass can either be varnished with jet varnish, or *backed* with velvet or black paper.



## NEGATIVE PROCESS ON GLASS.



THE production of a Negative picture depends on the time of exposure and the nature of the solutions used in developing; with these exceptions, you will proceed in precisely the same manner as for Positives.

But, first, it will be advisable to understand what is meant by the terms Positive and Negative, as applied to Photographs on Glass.

A Positive picture, when laid upon a black cloth or other dark material, shows the lights and shades in their natural positions; thus the coat is transparent, and allows the dark backing of the picture to show itself through the Collodion film; whilst the opaque portions of the picture (such as the face or hands), will appear white by reflection from the silver that has been deposited there; but if it is held up and viewed as a transparency, the face, hands, and other light parts appear *slightly* opaque or black, while the shadows, being transparent, allow the light to be seen through them.

A Glass Negative is, in reality, an over-exposed and over-developed Positive. When laid upon a dark ground, to a certain extent it shows as a Positive, but not effectively, for the gradations of tone are not to be distinguished, and the shadows of the picture appear foggy; but viewed as a transparency, the whole of the detail is faithfully seen.

A Positive picture is also Negative when viewed in this manner, but not of sufficient *intensity* to yield a copy on paper.

## CHEMICALS.

**Cleansing Solution.**—Directions for making this will be found at page 14, under the head 'Chemicals for Positive Process.'

**Negative Collodion** differs from Positive, not only in the thickness of the film, but also in the preparation of the Iodizing Solution. There are several good Collodions made, but among the best are Mawson's, or Blanchard's. We manufacture a Collodion that is extremely well suited for Iron Development; and as we guarantee it to be made from pure spirit there is not that risk of injuring the bath, which frequently arises when methylated spirit is employed. See Catalogue.

These Collodions retain their sensitiveness for several months, and appear to undergo no perceptible change during that time.

**EXCITING BATH.**—Recrystallized Nitrate of Silver..... 4 drachms.  
Distilled Water ..... 1 ounce.

Also, make a solution of

Iodide of Potassium ..... 4 grains.  
Distilled Water ..... 1 ounce.

When the silver is dissolved, pour one drachm of the Iodide Solution into it. A yellow curdy precipitate is at once produced, but it soon re-dissolves. Now add seven ounces of water, and the solution once more becomes thick and milky, from the fine precipitate of Iodide of Silver which is again formed. After standing a few hours it can be filtered, and should be perfectly bright and clear.

The Iodide of Potassium is introduced for the purpose of feeding the bath with Iodide of Silver. There are many indirect methods of doing this; perhaps the simplest plan is to dissolve the Nitrate of Silver in Distilled Water, then coat a large glass with Collodion, and let it remain in the bath for five or six hours: the Nitrate then attacks the Iodide in the Collodion film, and no further difficulty will be occasioned.

Some writers recommend the addition of a few drops of Collodion to the bath, but there are objections to this course.

The Silver Solution will be either neutral or acid; an Acid bath destroys the colour of blue litmus paper, and turns it red, therefore litmus paper is used as a test of acidity.

It is advisable to add a drop or two of Nitric Acid, until the blue litmus paper is slightly reddened.

**Developing Solution.**—The following gives good results for general purposes:—

Proto-sulphate of Iron ..... 2 drachms.  
Glacial Acetic Acid ..... 2 drachms.  
Water ..... 8 ounces.  
Alcohol ..... about  $\frac{1}{2}$  an ounce.



As the Alcohol plays no part in the development of the image, but is only used to make the developer flow freely, and mix with the nitrate solution on the plate, the proportion may be varied: it is a rule to use as little as possible.

An old bath, being fully charged with ether and alcohol, requires a larger proportion of alcohol in the developer than a new one.

**Re-developing or Intensifying Solution.**—As it rarely happens, except with special subjects, that the Negatives acquire sufficient intensity under the action of the developing solution, the application of a re-developing or intensifying solution is necessary. This may consist of a solution of Pyrogallic Acid, with the addition of Citric Acid and Nitrate of Silver, as follows:—

No. 1.	Citric Acid.....	25 grains.
	Pyrogallic Acid.....	10 grains.
	Distilled Water.....	2 ounces.
No. 2.	Nitrate of Silver .....	10 grains.
	Distilled Water.....	2 ounces.

No. 1 should be made fresh, as it will not keep more than a few days. No. 2 will keep indefinitely. At the time of using, a mixture is to be made of Nos. 1 and 2.

**Fixing Solution.**—Cyanide of Potassium has been commonly used for fixing, but owing to its poisonous nature it is advisable to use Hypo-sulphite of Soda, which is perfectly harmless. The formula will be—

Hypo-sulphite of Soda .....	5 ounces.
Water .....	1 pint.

This solution must be carefully kept from the glass plates, and the cloths that are used to clean them, as the slightest trace leaves its mark. Therefore take especial care in this respect.

## MANIPULATION.\*

**Clean the Glasses** in the same manner as directed for the Positive process; but remembering that for this purpose it must be really flat,—large sizes should be cut from patent plate, or the Negative will assuredly be broken in the pressure-frame. The edges may also be roughed in order to give a bite to the Collodion, lest the water should get under the film and detach it from the glass. It is almost sufficient to rub the edge of one plate along the edge of another, which removes the sharp cutting angle; but if requisite, a piece of notched

\* It is assumed that the operator is tolerably well skilled in the Positive Process; should that, however, not be the case, it will be necessary for him to read the article on Positive Manipulation, p. 16.

stone can be employed, which grinds or scratches the glass for about the eighth of an inch on the surface. Then proceed to

**Coat with Negative Collodion**, applied in the same manner as for Positives, and then

**Sensitized** by immersing into the Nitrate bath, prepared as directed at page 25. The plate should remain in the Exciting bath from three to four minutes, during which time it may be raised once or twice, *but on no account must it be lifted out of the solution until it has been immersed at least a minute.* When the film presents an even surface drain off the excess of Silver Solution, and it is ready for

**Exposure in the Camera.**—After having exposed the plate, which (other circumstances being equal) will be about double the time required for a Positive, proceed

**To Develop.**—The dark slide must again be removed into the operating-room, and the greatest care having been taken to exclude white light, pour the Iron Developer quickly and evenly over the plate, or lines and irregularities will occur. The best plan is to cover one end of the glass first, and, by slightly tilting it, the mass of the fluid will flow over the surface in an unbroken wave; now give it an undulating movement, so as to keep the Developing Solution in motion, and thereby cause it to amalgamate with the silver on the film: no more developer should be poured on the plate than it will contain without overflowing, for by doing so you lose the benefit of the small quantity of Bath Solution originally on the surface.

It is advisable to prolong the development until the detail is fully brought out; but at the same time it is necessary to avoid all trace of deposit on the shadows, which must remain clear and transparent.

Now wash the plate and thoroughly remove the Iron Solution; and because it has a great repulsion for water, a continued stream is requisite.

We here have an opportunity of examining the picture and forming an estimate as to its probable success. Assuming that the chemicals are in their proper harmonious condition, there should be some small portion of the film perfectly clear and transparent, to represent the dark shadows of the picture; such, for instance, as the folds in a black coat or mantle: from this there must be a perfect gradation of tone, showing the detail in every respect, until we finally reach the strongest lights, which are represented by an *almost* perfect opacity. It is most probable, all things being in good order, the plate presents an appearance similar to the above description, but without sufficient intensity to produce a good print; therefore it becomes requisite to

increase the density by re-developing with a solution of pyrogallie acid and silver.

A great deal of trouble and uncertainty may be saved by a beginner, if he have a properly exposed and developed negative at hand, for the purpose of comparison: we have been so repeatedly requested to supply a sample, that we have made arrangements to keep a few in stock; they can be sent post free for 14 stamps.

To resume the manipulation:—After the plate has been washed it can be stood on one end to drain; for which purpose a draining-stand (*fig. 21*) may be advantageously employed; and in a chemically clean measure pour sufficient of the Intensifier, No. 1 (for a glass  $4\frac{1}{4}$  by  $3\frac{1}{4}$  inches, perhaps one drachm may be required); to this add one drachm of the Silver Solution, No. 2.



*Fig. 21.*

This mixture must be made in the dark room, and used immediately, and when the plate is fully covered, it should be raised at one end, and the surface drained back into the measure: this intensifier is then reapplied to the plate, and so on again and again until the requisite increase of density is produced. By looking through the picture every time it is drained, a knowledge is gained of the progress of the operation; and when sufficiently intense, the surface is once more to be flooded with water and washed. It is now ready to be

**Fixed**, employing the Solution (page 22). It can be poured over the plate, and the surplus returned to the bottle.

Many operators have a shallow dish to hold the Hypo-sulphite Solution and immerse the picture into it. At this point daylight may be admitted into the room, and by so doing it will be easier to discover when the Iodide is dissolved.

After fixing wash away all trace of the chemicals, which, if allowed to remain, would thoroughly spoil the picture. Too much care cannot be taken in this respect. When dry and varnished, you may print from them any number of Positive copies, without injury to the original.

**Varnishing.**—There are several descriptions of Varnish for Negatives; they are all applied by flooding the surface, as described for Collodion coating. The plate must be previously warmed to about blood heat, the varnish is then poured on, and the drying completed by more heat if it shows any indications of drying dull.

After varnishing and drying the Negative may now be considered finished, and if good, preserved in a plate-box until required for printing; but if bad, to avoid further trouble unhesitatingly smash it at once.



## PRINTING PROCESS.

### ON ALBUMENIZED PAPER.



THE term Printing means, the formation of Positive copies on prepared paper, from the Negative previously obtained.

The plan most generally adopted has been to saturate a sheet of paper with a solution of an alkaline salt, drying and subsequently washing with Nitrate of Silver, by which means the surface of the paper becomes covered with a chloride of that metal.

At this stage of the operation the paper possesses the property of turning black by exposure to light, but will retain its colour for a considerable time if kept in the dark: it is the possession of this property that renders it available for Photographic purposes. For example, take a sheet of sensitive paper, lay a piece of net or lace on its surface, and press them into close contact by means of a glass plate; expose this to the rays of the sun, when the paper rapidly begins to darken round the exposed parts, and in a few minutes becomes nearly black: but on removing the lace the shadow will be almost white and unchanged, giving an outline of the net or object that had covered it. To render the paper further unchangeable, it is necessary to fix the image by removing the sensitive salts, and we then have a permanent impression.

The apparatus required is very simple, being a pressure-frame, three or four shallow porcelain or glass pans, a few pairs of forceps to remove the paper from the solutions, and some pins or clips to suspend the paper whilst drying.

### CHEMICALS.

The Chemicals employed are Nitrate of Silver, Hypo-sulphite of Soda, Chloride of Gold, Acetate of Soda, Washed Kaolin, and Albumenized Paper.

**Exciting Bath.**—Make a solution of

Nitrate of Silver .....	4 drachms.
Distilled Water .....	5 ounces.
Nitric Acid.....	1 drop.

This solution may be made in any quantity, and will excite a great number of papers; but as it rapidly becomes discoloured, an ounce of Kaolin must be kept in the bottle, and after the day's work is done pour back your solution and shake it well up. When the Kaolin has settled the top portion can be filtered, and will be bright and clear.

**Toning Bath.**—There are many different formulæ and modifications of the same formulæ, employed with success for toning the picture; but to render the progress of the student clear and without

embarrassment by a multiplicity of directions, I here only insert *one*, which has been proved good and easy to work: in the Appendix at the end of this book there are others, which give different tones.

Therefore dissolve, in a large bottle,

Acetate of Soda .....	1 drachm,
Distilled-Water .....	10 ounces,

and to this add 2 grains of Chloride of Gold.

The Chloride of Gold is generally purchased in small bottles, containing from 15 to 60 grains; it is extremely deliquescent, liquefying by absorbing moisture from the atmosphere: therefore, as it is an impossibility to weigh out a small quantity like two grains with any regard to accuracy, the best plan is to dissolve at once the whole contents of the bottle in a given proportion of distilled water: for instance, if the 15 grains which the bottle is supposed to contain are dissolved in  $3\frac{3}{4}$  ounces of water, 2 drachms of the solution will contain 1 grain of chloride of gold. In this condition it may be kept a considerable time without injury, and, when a grain is wanted, 2 drachms can be measured off without difficulty. The above proportion is that usually adopted by the retail trade in making up the *Chloride of Gold Solution* for sale.

The Toning bath should be made at least twenty-four hours before required for use, and will retain its active properties for several weeks.

#### Fixing Solution.—Dissolve

Hypo-sulphite of Soda .....	4 ounces.
Soft, or Distilled Water .....	1 pint.

To be used fresh, so do not mix more than required for immediate use.

### MANIPULATION.

**To excite the Paper.**—Filter sufficient of the Nitrate of Silver Solution into a shallow glass or porcelain\* pan, to cover the bottom to the depth of half an inch. Then take a sheet of paper cut to the required size, and holding the two ends by both hands, let the centre drop until the albumenized surface touches the solution; then carefully lower the ends and leave the paper floating on the bath. If this is done slowly, and with ordinary care, the air-bubbles which might have formed underneath will be expelled. The back of the paper must be kept perfectly dry.

The time required for the silver to act on the chloride in the paper is about three minutes; when it lies flat and the ends cease to curl up, it may be considered fully saturated, and should be removed by lifting one corner with a pair of forceps and hung on a line to dry.

\* If porcelain pans are used they must be strictly kept to the same solutions, for the glaze soon cracks, and they imbibe the chemicals. Ebonite trays are convenient, but if dirty they are not so readily detected.

either by means of pins previously coated with varnish to protect them from corrosion, or with clips. The glass clips are most convenient and safest, they can be procured for 1s. 6d. per dozen, therefore expense cannot be any hindrance to their employment.

This portion of the manipulation is done in the dark room, as the paper is sensitive to white light.

The Exciting Bath should be frequently tested with a Bath Tester, to prove it of the proper strength. These instruments are made in several ways, but one in the form and on the principles of the Hydrometer is generally used; they are divided up the stem from  $0^{\circ}$  to  $80^{\circ}$ , and show the number of grains of silver to the ounce of water, by the degree at which they float: thus, in plain water the surface of the liquid cuts the scale at 0, but when there are 30 grains of silver in the oz. of water the scale floats at 30, so in proportion for other points. *Fig. 22* represents one of these instruments, with an immersion tube or trial glass, which is a cylindrical vessel about six inches long. The bath to be tested is poured into this glass, and the Hydrometer floated in it, as before described; only it is as well to observe that this test will not be accurate if other chemicals, such as Nitrate of Soda, have been dissolved in the solution.



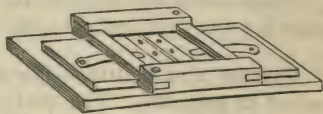
*Fig. 22.*

The albumenized paper, when thoroughly dry, may be at once passed on to the next stage of operation, or, if more convenient, kept in a portfolio, or book, for ten or twelve hours.

In another portion of this Compendium will be found a method of sensitizing paper, so that it may be kept some time before used.

**Printing the Positive.**—Take a pressure-frame (*fig. 15*) into the dark room, remove the back-board, and lay the Negative on the plate glass of the frame, with the Collodion side upwards, and cover it with a piece of sensitive paper, prepared side next the Negative; replace the back-board and bring them into close contact by closing the crossbars.

The Pressure-Frames (*fig. 23*) are made without a glass, the negative fitting into a rabbet; they are principally used for small-size plates.



*Fig. 23.*

The pressure-frame is now turned up to the direct light of the Sun, and the operation of Printing commences.

How long the paper will be in attaining sufficient force or intensity depends upon the actinic power of the light and density of the negative, but it can be readily examined by opening in the dark room one half the back-board of the frame. As the proof loses colour and depth in fixing, the print must be some few shades deeper than you require the



finished picture ; presuming that you are printing a portrait, take care that the details of the face are perfectly well defined.

When thoroughly printed the prints may be preserved for a few hours in a dark box or portfolio, or you can at once commence the

**Toning Process.**—Toning the picture previous to fixing is necessary for two reasons:—First, the colour it presents is anything but artistic; and, secondly, toning is a preservative, giving a permanence, without which it is valueless.

To obviate this the prints are treated with a solution of gold, by which the chemical constitution of the deposit is changed into a more permanent nature.

As soon as the prints are removed from the pressure-frame, wash in several changes of water to remove the Nitrate of Silver; they are now ready for the toning bath, therefore immerse them in a glass or porcelain pan nearly filled with the solution, page 25.

The number of prints in the pan must be regulated by its size, but there should not be more than are readily attended to, for whilst toning they must be kept in motion by means of a glass rod.

The colour of the picture soon begins to change from a brick-red to a brown, and so on to a purple-black. When this is attained it is again washed in water, and removed to the Fixing Process, which is the last operation. The time required depends on the temperature of the operating-room, and the strength of the bath: if it is new and rich in gold, a good purple-black is obtained in about five minutes, but when the gold has been partially worked out of the solution double that time will be required.

The variations in the colour of the prints are more readily observed in *weak* daylight than by yellow or artificial light, but as the paper is, to a certain extent, still sensitive, it must not be exposed to the light more than is necessary; when the purple-black stage is reached the prints should be immediately removed, or they pass into the blue-slate colour, which is very objectionable.

When toned and washed the undecomposed chloride of silver in the paper is to be removed, termed

**Fixing the Print.**—Use the Hypo-sulphite of Soda Solution described at page 26. The picture is immersed in this for about twenty minutes, and then again washed in water for ten minutes or a quarter of an hour, after which it may be left soaking in fresh waters, frequently *changed* for ten or twelve hours: it is preferable to leave it in a vessel of water under a tap, which is constantly dripping.

As the Fixing Solution reduces the depth of the print, it should be over-printed in the first instance to allow for this reduction, else the detail of the picture will be lost.

The Fixing Solution *must be new*; after a number of pictures have been fixed it should be thrown away, not because it ceases to perform its work, but because the sulphur which is liberated from the soda acts upon the paper, and will cause the ultimate destruction of the photograph: half a pint of solution is capable of fixing about two dozen pictures six inches by five inches, after which it ought to be discarded and a fresh bath made.

**Mounting.**—The prints having been thoroughly washed and dried, procure a sharp knife and cutting-shape, which is a piece of thick glass with bevelled and polished edges; place the print face upwards on a slab of glass, or hard wood without grain, and over the print lay the shape in such a position as to include the best portions of the picture. Hold it firmly down with the fingers of the left hand, and cut through the picture along the edge of the shape: it requires some skill to avoid ragged edges, and can only be done with a sharp knife and a bold, firm cut.

Dextrine appears to be a suitable adhesive substance for attaching the picture to the mounting-board; it is prepared by mixing a small quantity with sufficient water to work into a stiff paste, or Gum solution. Gelatine or Starch Paste may be used instead of Dextrine, but professional mounters employ good Scotch glue.

Use stout cardboard, and if it is intended to leave a margin round the picture, let it be of a buff or yellow colour; at all events avoid a blue tinge, which spoils the tone of the print. The surface of the cardboard should be slightly dampened with a moist sponge to cause it to expand, and the Dextrine or Glue applied to the back of the picture with a moderate-sized brush; then carefully lower the print, lay a piece of clean blotting-paper over the face of it, and rub pretty strongly with a cloth to expel the air-bubbles and insure contact: when nearly dry, place under pressure for a few hours.

It is desirable to put the pictures through a rolling press, to lay the grain of the paper and give a finish to the surface. Presses of a small size are made very cheap, and are quite powerful enough for ordinary use.

A Machine capable of rolling Carte-de-Visite Portraits with complete satisfaction is shown by *fig. 24*;<sup>\*</sup> the large roller is fixed immovably to the bottom board, and the smaller one revolves partially round it by raising the lever arms.

To use the machine, place the card in the position shown by the woodcut; then raise the handle, and the card is pressed between the rollers. Any degree of pressure may be obtained by means of the screws at the end of the arms which draw the rollers into contact. It is essential in using this or any other press to observe that the pressure

<sup>\*</sup> Manufactured by Frederick J. Cox: price, with *steel* roller, 20s.

is uniform on both sides, else the card is strained or elongated on one edge.

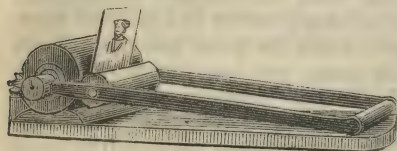


Fig. 24.

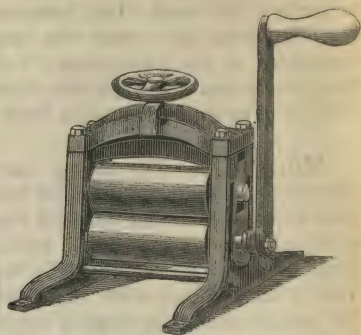


Fig. 25.

We also make a machine of a larger size with two rollers, suitable for pictures up to half-plate or cabinet size, price 35s., and which is most useful to professional photographers.

When rolling-presses are used but seldom it is essential to preserve the polish of the surface from rust by greasing, which adds somewhat to the trouble when suddenly required for use.

We are now enabled to supply Presses with highly-polished rollers that have been Nickel-plated.

The Nickel-plating is an effectual preservative from rust. The surface polish is far more brilliant. It will not tarnish like silver, or require greasing like steel. It can be cleaned with water like common earthenware, and retains its polish without any polishing powder. Price, *fig. 24*, 25s. ; *fig. 25*, 42s.

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## FAILURES:

### THEIR CAUSES AND REMEDIES.

**I**HAVE endeavoured to describe the manipulation of the different processes in as concise and brief a manner as possible, so that the necessary operations might follow each other intelligibly and without confusion. The minutiae and little peculiarities which injuriously affect the picture will now be practically considered.



**Positive and Negative Collodion Process.**—There are difficulties in the Positive and Negative Process equally common to both, and are principally caused by

Opaque and Transparent Spots.  
Fogginess.  
Feebleness or Want of Contrast.

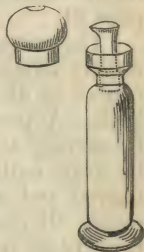
Hardness or Excess of Contrast.  
Streaks and Stains.  
Tender and Rotten Films.

**Opaque and Transparent Spots.**—Dust is a difficulty that first demands our attention; if observed on the plate before the Collodion is poured on the remedy is obvious, but do not clean the glasses in the same room as you coat the plates. If dust settles on the Collodion film, it will either produce opaque or transparent specks, for the particles attach themselves with different degrees of tenacity; some will be washed away in the operations of developing or fixing, leaving a transparent spot where they have shaded the film, while opaque spots are caused by the particles adhering firmly and becoming imbedded in the picture.

The dust does not always attack the plate while in the dark room, for cameras, unless they are occasionally wiped out, will produce an unfailing supply. Another defect arises from small pieces of dried Collodion floating over the plate; this is avoided by carefully wiping the neck of the bottle before using it.

Another difficulty, which is the sediment of Collodion, occasions more trouble. Collodion, after standing a few days, leaves a deposit, called 'bottoms;' and the only precaution that can be taken is to have a large bottle kept full, holding from four ounces to a pound, and, when required for use, an ounce or so may be carefully poured off into a smaller bottle. Long bottles (*fig. 13*) with a lip and stopper, made expressly for this purpose, can be obtained, from one or two shillings each, and will be found extremely useful.

An improved form is shown by *fig. 26*, it effectually prevents particles of the film from drying round the neck of the bottle, as the spout is inside the cap, and the vapour of the ether prevents it from setting. These are sold at 2s. 6d. each for the 2-ounce, and 3s. for the 4-ounce.



*Fig. 26.*

Should the Collodion become dirty, or full of floating particles, there are two methods of clearing it: one is to stand it by for some time, and when bright, decanting the clear portion into a fresh bottle; or it may be filtered, for which purpose the Collodion Filter (*fig. 27*) is required. The Collodion is put in the upper globe, into the lower part of which a plug of cotton wool is fixed; this globe fits air-tight into the long bottle, and as the Collodion filters through the air

escapes from the lower chamber to the upper by an internal pipe: by these means evaporation of the ether is prevented, which otherwise would spoil more Collodion than filtering would save. The price of these filters is 6s. 6d. each.



Fig. 27.

Transparent spots are sometimes caused by undissolved particles of Iodide in the Collodion; a few drops of weak alcohol may improve it, but at the risk of rendering the film rotten. The most common cause of pin-holes, or transparent spots, is an excess of Iodide in the bath, termed Iodonitrate of Silver: it is a crystalline deposit, that frequently occurs with an old bath, especially in warm weather. The remedy is to dilute the solution with its own bulk of water, then filtering and adding Nitrate of Silver to make up the requisite strength.

**Fogginess** resembles a thin veil or deposit, sometimes over the whole of the picture, and sometimes only partially over the shadows: chemical fumes, bad drains, leakage of gas, wet paint, and dirty glasses, all conduce to cause or increase it, but the general source is *bad condition of the Nitrate bath*, the effect of *diffused light* either in the camera or dark room, or *over-exposure* in the camera.

When troubled with this annoyance, first test the bath for acidity or alkalinity.

An alkaline bath turns pink litmus paper blue; an acid bath changes blue litmus paper to pink.

To obtain brilliant Glass Positives it is essential that the bath be freely acid; but for Negatives a slight trace only is required. See page 21.

The remedy for a bath which is too acid is to add a small quantity of pure Carbonate of Soda. Dissolve, say two drachms of soda in two ounces of distilled water, and add a few drops of this solution to the bath. A precipitate is immediately formed, which is soon redissolved by stirring or shaking; a second drop is then added, and so on drop by drop until the precipitate no longer redissolves, when it must be filtered and again tested with the litmus paper, and will be found rather alkaline: a drop or two of acid will remedy this, and the bath is ready for use; but after it has been corrected it is advisable to allow a day's rest before working.

To determine if the fog arises from the diffused light in the operating room—coat, sensitize, and develop, a collodion plate, without leaving the room, which must be for this purpose *absolutely dark*, or only lighted by a candle through yellow glass.

When the excited plate has been removed from the bath pour on the Developing Solution, let it remain a minute, then wash off, and remove the Iodide of Silver by aid of the Fixing Solution. The plate should

now appear clear and transparent: if that is the case the chemicals are right. Next test the operating-room by working a plate in the same manner by ordinary yellow light. If it again comes out clear, it proves this chamber to be perfect, but if it here fogs it arises from *diffused light in the operating-chamber*, which gains its entrance either through chinks in the door or badly protected windows: if the space admitting light is not over two square feet, three thicknesses of the deep orange-yellow calico ought to be proof against sunshine, and two thicknesses sufficient in ordinary light. Respecting glass, the lemon yellow is useless against sunshine, and should only be used in cases where the external light is feeble. We frequently find that the ruby glass is not thoroughly to be depended on; in those cases where the sun occasionally shines on the dark-room window, a small curtain of non-actinic muslin or calico is convenient.

When the plate has a veil of fog when excited and developed in an absolutely dark room the chemicals must be out of condition, most probably the bath.

An old bath that has been some time in use gets out of order from several causes; among others, it becomes dirty and full of floating particles, with an acid or alkaline reaction from using a Collodion that has affected it—spotty from an excess of Iodide—or giving a marbled appearance, which arises from a scum formed on the surface after standing a few days. In addition to the fair deterioration to which the Bath Solution is liable, it occasionally becomes injured from causes that are little suspected at the time; such as the introduction of a dirty glass, or one imperfectly cleaned, with the acid-cleaning solution hanging about the edges, or when an oxyd forms in scales on the sides of the vessel, which occasionally fall off into the solution.

When a bath has been fairly used and not tampered with, it seldom requires any special attention, and works clean and well until it becomes saturated with ether and organic matter; the excess of ether may be generally detected by the smell, in which case the best plan is to *sun the bath*: that is, to pour the solution into a shallow pan, neutralize it with Carbonate of Soda, and expose to the air and light for a few days, when the impurities become discoloured and fall in a black precipitate, which is readily filtered out: now test with litmus paper, and make it sufficiently acid to work properly.

Boiling down an old bath is an excellent remedy; a large porcelain evaporating dish, fitted over a small gas flame, is all the apparatus required: the organic matter, Ether and Alcohol, are decomposed or driven off, and after the solution has been filtered and made up to its normal strength, as shown by the bath tester, it seldom requires further attention.

A deficiency of Acetic Acid in the developer is a cause of fog; in warm weather, when the developer is very energetic, increase of Acid is desirable.



In all cases where alkalinity of the bath is suspected it is better to acidify after testing with a sensitive plate, developed, &c., in the dark room, and fresh acid added to the bath after each trial until the fog disappears.

**Development.**—If the progress of the developer is stopped before the detail is brought out the picture will be hard, and with an excess of contrast similar to one under-exposed; while over-development causes the shadows to fog: therefore watch its progress with care; and when, by looking through the picture, the minute detail is seen, stop at once with a flood of water.

Should there be too much Acid in the Developer, the half-tones of the pictures, such as the detail in the darker portions of the coat, will be difficult to obtain.

A good Negative, when held up to the light and viewed as a transparency, ought to commence with bare glass in some few points, to represent the deep shadows with a regular gradation of deposit until we reach the strong lights, which are almost opaque.

Now, between the perfect transparency of the shadows and the opacity of the high lights there are many gradations, which come under the general term *half-tone*. If the plate has been over-exposed the picture starts out immediately the Developer is poured on, and before the detail is obtained there is a general fog over the deep shadows.

If the plate has not been sufficiently exposed the picture is tardy in making itself visible; and develope as long as you will, nothing else can be seen except those more prominent portions of the sitter which happen to have great illumination.

Unless the picture come out freely, with the Iron Solution appearing to have vigour, and possessing fair detail, it is useless to commence the re-development; but, assuming the picture looks well when the Iron has been washed off, it will intensify properly with the Pyrogallie Solution. This, to some extent, is affected by the temperature; but Acetic and Citric Acids are restraining acids, and their presence can be modified to produce any result.

It sometimes happens that the image will not intensify under the action of the Pyrogallie Acid and Silver: the causes being over-exposure in the Camera, excess of acid in the nitrate bath, cold weather, or deficiency of nitrate of silver in the re-developer.

*For further information on Developers, see special chapter.*

**Streaks and Stains** are generally observed whilst developing. Those most frequently met with are readily distinguished and avoided: they often arise from the wet and sloppy state careless operators keep the dark slide of their Cameras in. New wood, unless well varnished, is almost sure to cause a deep stain on the corners of the plate next

the carrier. In the best Cameras the corners are furnished with silver wire, and the wood varnished. The remedy for this annoyance is, to wipe the drainings of the plate-holder each time it is used; and if common Cameras are employed with bone, gutta percha, or wood corners, give them a good coat of shellac varnish.

When coating with Collodion, it should be borne in mind that the object is to obtain an even film. The general fault of beginners is to hurry this part of the operation, thinking it essential to prevent evaporation. Should the Collodion become too thick towards the end of the bottle, it is readily thinned by the addition of a little Ether.

The Collodion, especially in coating large glasses, must be poured on to the extreme end of the plate, and allowed to flow in one continuous wave towards the end it is held by, or there will be a double thickness or band in the film across the plate.

If the plate is immersed into the bath too soon after it has been coated with Collodion, or lifted out of the bath before the solution has become incorporated with the film, a number of lines, like streaks of dirty water, are formed. On the other hand, if the plate is kept too long before it is immersed, the picture will be covered with a number of small wavy marks, like bad writing.

If the Developer has not been poured with a regular steady flow, there will be a line or curling mark where its progress has been arrested, somewhat resembling a crack or a hair across the film. When the Developer does not flow easily, a little additional Alcohol renders the admixture of the Developer and Silver on the plate more easy and certain. An excess of Alcohol tends to fog a Negative; it seldom is required in greater proportion than recommended in the formulæ, except when using a Silver Bath that has been in work for some time, and thus become saturated with Alcohol and Ether from collodionized plates.

A bright spot is often produced by learners: when the Developer is suddenly dashed on the plate, the Silver Solution is removed from the film at that spot, and there is no foundation for the picture.

After the plate has been removed from the bath it should be exposed and developed without loss of time; and in placing the glass in the dark slide keep it vertical, so as to prevent the moisture and drainings which will accumulate from returning over the surface, and thus causing an infinity of stains.

Always use a clean measure for the Pyrogallic Solution, and wash it out with clean water after each picture has been taken: this precaution is not necessary with the Iron Developers, as the discoloured old solution is thrown away, and not returned to the measure.

Blue stains are caused by not sufficiently washing the plate after the development, and results from Cyanide of Potassium in the Fixing Solution mixing with the Iron, and producing a deposit of Prussian

Blue on the picture. If Cyanide of Potassium is used too strong it will destroy the film and eat into the picture: it also must be well removed by careful washing after it has done its work, or the image will discolour very much in drying, the whites changing to a dirty brown.

The Hypo-sulphite of Soda used for fixing also requires attention; it must be occasionally filtered, and if not removed from the plate by a copious washing, will crystallize as the film dries. The slightest trace of Soda on the cloths used in cleaning the glasses, or on the fingers, will be fatal to every picture; therefore care must be taken to guard against it in every way.

**Tender or Rotten Films.**—Bad Collodion is frequently the cause, but the defect may arise from immersing the plate too quickly into the Silver Bath before the film has set; imperfectly cleansed plates or an excessive acid bath are likely to increase the evil. There is no remedy for a *rotten* film, but a structureless tender film can be retained on the glass by roughing the edges and careful manipulation. A plate which has been kept too long out of the bath will crack or split up in development.

**Varnishing.**—A picture that has been carefully and cleverly varnished is proof against damage by any fair usage. The surface should be bright, smooth, and free from specks or spots, which frequently arise from floating particles of dust, want of brilliancy from the plate not having been clean, or thoroughly free from the salts left in drying off the fixing solution, and uneven from an excess of temperature in warming the glass.

The varnish should not be poured from the stock-bottle, but a small portion decanted into one with a broad flat rim, so that it can be poured readily on the picture without splashing or running over the sides; and as it might become contaminated by the before-mentioned specks of dust, there is not the risk of spoiling the whole stock, but only the smaller quantity which is actually in use.

Occasionally the film has a tendency to dissolve; this arises from the spirit being too strong for the particular sample of Collodion, or from excessive heating the plate. A *thin* coating of gum-water run over the picture after the fixing solution has been washed off will obviate this misfortune, as well as protect the film from cracking, which is another annoyance sometimes met with.

## PRINTING PROCESS.

Imperfections in paper prints arise from two sources, viz. faults of the Negative, or bad chemical manipulation; a large proportion of the failures that an amateur has to encounter arise from the Negative.



**Defects in the Negative.**—A thin, weak Negative yields a poor proof; this is inevitable, but it may be improved to a slight extent by using a strong silver exciting solution, and printing in the shade; or give the back of the Negative a thin coating of the non-actinic varnish: this considerably improves its printing qualities.

A harsh, under-exposed Negative, with no half-tone or detail, prints best with a weak silver solution in direct sunshine: where there is one part of the negative more opaque than usual, and it is essential to secure a print, the judicious use of a moderate magnifying lens, used as a burning-glass to concentrate the sun's rays, will be serviceable; but as a general rule, thin and poor, or hard under-exposed Negatives, are not worth the trouble of printing from.

**Defects in the Paper.**—The sheets of paper should be examined previous to exciting; frequently they contain a number of metallic spots. Rive paper is more liable to this defect than the Saxe, but it generally gives more brilliant results: there are also defects in the albumenizing that are easily discerned.

**Defects in Sensitizing.**—The Silver Solution must be maintained at its regular strength, a fact easily verified by the aid of an Argentometer. A weak Silver Bath gives poor and flat prints, but it is a *great mistake* to use silver solution too strong; many of the troubles arise, and much good paper is condemned, in consequence. Forty grains of silver to the ounce of water is sufficient.

White spots with clear and sharp edges are caused by air-bubbles between the paper and silver; and a marbled appearance, seen before printing, is from a scum or oxyd floating on the surface of the solution, which can easily be removed by filtration.

Sensitive papers rapidly begin to discolour by keeping, but when it is essential to prepare them the day before they can be printed, the addition of twenty grains of Citric Acid to the ounce of Silver Solution is recommended: also, preserve the paper in a dark, cool, dry box.

**Failures in Toning.**—When the print is removed from the pressure-frame it contains a variety of chemical substances, that must be removed by washing in several waters, before the Toning Bath exerts its power to advantage; moreover, these nitrates of various kinds decompose the Gold Solution, and it rapidly becomes useless.

While the prints are toning, they require constant attention. If they stick or hang together, the Solution is prevented from acting evenly, and irregular red patches are the result.

The Hypo-sulphite of Soda Fixing Bath not only reduces the depth of the print, but also seems to have the property of dissolving some portion of the gold deposit, and thus altering the colour; therefore,

carry the toning *slightly beyond* the point considered desirable. An over-toned picture will be of a cold, blue-black, slaty tint.

A yellow tone in the whites is frequently caused by the pictures having been unduly exposed to light whilst printing or toning, and dirty smears arise from contact with Hypo-sulphite of Soda, either in the Toning Bath, handling the paper with dirty fingers, laying it down on dirty benches, or allowing the solutions to splash into each other. The prints sometimes do not tone readily, but remain of a dull liver colour; the Toning Bath may be too alkaline, or deficient in strength: if so, a few drops of Gold Solution will generally start it off.

**Imperfect Fixing.**—Dark, mottled, brown, or yellow spots, appearing in the body of the paper whilst washing, are due to imperfect fixing, from the Hypo Bath having become worn out, or from the prints not being thoroughly immersed.

Impure Hypo-sulphite of Soda is acid, and smells of sulphur. It is almost sure to cause the print to fade. Many operators keep a lump of chalk in the Fixing Solution, which corrects any accidental acidity. Occasionally add fresh Hypo-sulphite to the old bath; or, better still, use a new one every time.

*To sum up:*—The important points in Photographic Printing are,—Cleanliness, Abundance of Water, new Solution of Hypo-sulphite of Soda, and thoroughly good Negatives.



## CARTE-DE-VISITE PORTRAITURE.



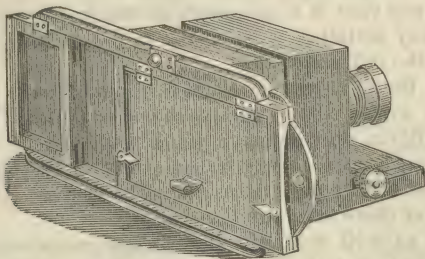
THE production of Carte-de-Visite Pictures is, as far as Manipulation, the same as previously described.

The Negative from which they are produced is generally taken on a quarter-plate glass,  $4\frac{1}{4}$  by  $3\frac{1}{4}$  inches; the size of the print, when trimmed, is  $3\frac{3}{4}$  inches by  $2\frac{1}{4}$  inches; and, mounted on cards,  $4\frac{1}{4}$  inches by  $2\frac{1}{2}$  inches.

The most suitable lens is that known by us as the No. 2. The size determined by me for those of my own make is 2 inches diameter and  $4\frac{3}{4}$  inches focus, measured from the back lenses; with a central aperture of 1 inch they work with rapidity and sharpness, but require a length of 15 feet between the sitter and camera; and if this space can be obtained I recommend them. When this convenience is not to be had, the quarter-plate lens, if really good, can be substituted. With a view of meeting and partially overcoming these difficulties, I have manu-

factured a smaller size card lens of shorter focus (No. 1), and it is giving general satisfaction.

The Cameras are of the ordinary construction, except in those cases where a large number of copies are required: it is then usual to have a repeating back.



*Fig. 28.*

This back holds a glass,  $6\frac{1}{2}$  inches long by  $4\frac{1}{4}$  inches high, on which two pictures or Negatives are taken, thereby saving time in the printing operation. Binocular Cameras with two Lenses are frequently used: both Negatives are then taken at the same time.

A firm Camera-stand capable of being raised or depressed, without tilting or cocking the Camera, is requisite, similar to those shown by *fig. 17* and *fig. 18*: the effect of cocking the Camera would be to make the ground appear on an incline, giving the figure an appearance of falling forward. All upright lines, such as columns or balustrades, are affected in the same manner.

Accessory ornaments are entirely a matter of taste. An economical plan is, to have a plain background, either painted or made of cloth, which we can now supply of a suitable neutral tint colour, without crease or seam, 8 feet by 6 feet, or plain painted backgrounds, 8 feet by 6 feet, 21s. Various descriptions of furniture can be placed in front—pictures, &c., hung against it—or wood balustrades, pedestals, or columns, may be grouped at pleasure.

There is also a large demand for accessory furniture in the shape of chairs, tables, &c., but as these more especially concern the working of a professional business it need not here be more than alluded to; a pair of curtains of deep colour velvet are useful to every photographer, and give a character to even inferior pictures by avoiding the uneven light so frequently seen on the backgrounds. The small size, 10 feet by  $5\frac{1}{2}$  feet, with cords and tassels, are 45s.

In the arrangement of the figure it is necessary to consider the character of the subject. An elderly person may be taken in a sitting posture, for which a good old-fashioned easy-chair is appropriate; a



young man carelessly seated on the balustrade, or leaning against a column—thus varying the position as taste dictates. When possible, there should be some occupation or signification in the position—such as reading, playing with a flower, writing, or any other trivial employment; in which case it manifestly would be out of character were not the attention directed to the supposed occupation.

In almost every case it is necessary to use a head-rest, no one can keep still with any certainty without it; in the Catalogue are sufficient explanations of the different forms.

In trimming the pictures, lay them face upwards on a slab of glass, and cover them with a cutting-shape the size required: you then see the position the figure will occupy. It is important to remember, that the natural proportion of stature is indicated by the space left at the top and bottom of the figure; there should be at least double the space over the head that there is at the bottom.

It would be as well were the figures always taken on the same scale; a general rule is, to have the standing figure half an inch in length for every foot in height: thus a six-foot man would be 3 inches on the card; five feet six inches,  $2\frac{3}{4}$  inches, and so in proportion.

The prints are affixed to the cards as directed at p. 29; when dry, they finally require rolling, to give a brilliancy to the surface, and as a further finish they may be rubbed with encaustic paste, which gives a depth and richness to the work.

## GABINET PORTRAITS.

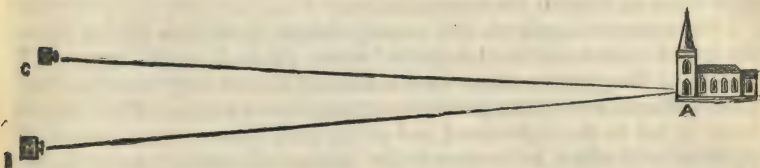
The Cabinet Portrait is a modification of the carte de visite, on a larger scale, hence greater scope is obtained for the display of an artist's skill, and a more commanding picture produced. By general consent the trimmed pictures measure  $5\frac{1}{2}$  by 4 inches, which is not only larger but a better proportion than the carte de visite; the cards on which they are mounted are  $6\frac{1}{2}$  by  $4\frac{1}{4}$  inches. A good half-plate lens, similar to that in our No. 6 set of Apparatus, will be suitable for taking them, of course using a central diaphragm.

The negatives are taken in the same style as ordinary cartes, on glasses  $6\frac{1}{2}$  by  $4\frac{3}{4}$  inches, and the general remarks made on the carte portraits apply with greater force to these pictures.

## STEREOSCOPIC PICTURES.

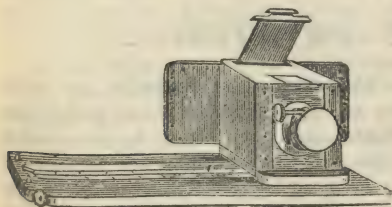


**STEREOGRAM**, or Stereoscopic Picture, consists of two views of the same object, taken from different points, as illustrated by the following diagram:—

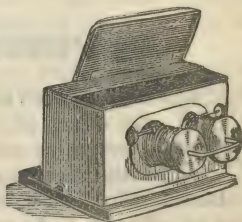


The ordinary stereogram, now so familiar to all, is generally supposed to be two identical copies of the same scene, but on careful examination it will be at once apparent that they just have that difference in perspective due to the slight distance in the point of sight.

The Stereoscopic Camera is made in two forms; one, the Single-Lens arrangement (*fig. 29*), is a Camera of the ordinary construction,



*Fig. 29.*



*Fig. 30.*

mounted on a board about 15 inches long and 6 inches wide: a lath is fixed on this board along which the Camera slides; the dark slide is sufficiently large to carry a glass, on which the two pictures are taken, and has a sliding groove to bring successively different portions of the plate behind the lens.

The Twin-Lens Camera (*fig. 30*) is more generally used. The lenses are fixed on the front, at a distance of about three inches from centre to centre: both pictures are taken at the same time, and obviates the chance of spoiling the work by the sitter moving before the second picture is obtained.

These Cameras are frequently made of a larger size than is required for Stereoscopic Pictures, and are then suitable for producing two carte

negatives on one glass; by having an extra front and landscape lens, views, &c. can be taken up to the full size of the plate, that is,  $7\frac{1}{4}$  by  $4\frac{1}{2}$  inches: so it becomes almost a universal Camera, very convenient for many purposes. See Catalogue.

The Twin-Lens Cameras are used in the same way as any other, observing that a proper focus is obtained by each lens; when ready uncover both lenses at the same time, and after exposure return to the dark room and finish the manipulation.

Stereoscopic negatives are usually taken on glasses  $6\frac{3}{4}$  by  $3\frac{1}{4}$ , and the paper prints cut to the size of about  $2\frac{3}{4}$  or 3 inches square. In mounting the pictures taken by a binocular camera they must be transposed; that is to say, the print from the left-hand picture of the negative must be put to the right-hand end of the card-mount, else a remarkable pseudoscopic effect is produced, the distant objects appearing in front of those in the foreground.

With a Single-Lens Camera on a sliding bar the pictures are not transposed, that object is effected by the arrangement of the apparatus.

For landscape work a portable form of Camera and the dry-plate process is usually employed, the size of the apparatus being convenient for tourists.



## VIGNETTE PRINTING.



**PAPER VIGNETTES.**—This method of printing, by which the edges of the picture are gradually softened away, produces very pleasing effects, and may often be resorted to with advantage when the marginal portion of a Negative is stained, or otherwise imperfect; or more frequently, in order to produce an effect of light and shadow on the features, that would be out of character were the whole of the figure introduced.

The Vignette Glass is a plate of surface-coloured ruby glass, the centre of which has been ground away until transparent, but ruby, or chemically opaque, at the edges.

The Negative and paper are placed as usual in the printing-frame; the Vignette Glass is laid in front on the outside of the Negative, in such a position that the light passing through the uncoloured part of the glass shall fall upon the centre of the picture: the chemical rays being thus prevented from reaching the margin of the Negative, act only upon the central portion of the paper, and being more and more diffused towards the edges, the peculiar 'halo-like' effect is the result.

It will be obvious that precautions must be taken to prevent light from entering under the edges of the glass, and as there is some risk of the printing even going on through the yellow portion of the glass, it is



best to cover the face of the printing-frame with a sheet of thin card, or paper, having a rough opening cut about the size of the Vignette, over which the glass is laid.

There are other modes of vignetting, by means of cotton wool, tissue paper, and so forth ; but in these processes considerable dexterity and practice are necessary.

The objections to Vignette Glasses are their liability to breakage, and for every different-sized picture a separate glass is required. In order to obviate these inconveniences, F. J. Cox has introduced a Vignetting Frame, which entirely dispenses with the use of Vignette Glasses, and with which Vignettes of any size or shape can be readily printed. The price of the  $\frac{1}{4}$ -plate size is 2s. 6d., the 5 by 4, 3s., and  $\frac{1}{2}$ -plate 3s. 6d.

When using these frames the pictures can be printed in the direct light of the sun.

**Vignetting Glass Positives.**—The Positive Vignette Glass is the reverse of that just described, being opaque in the centre and transparent round the edges. When a Glass Positive has been taken from the Camera, but not developed, this glass is laid over it, and exposed to diffused daylight ; thus the margin of the picture is solarized, while the central portion is protected by the yellow colour of the glass : therefore, on applying the Developer, the solarized portions of the plate are left white, and the centre of the subject is merely produced.

After exposure, return to the operating-room and insert a Vignette Glass into the dark slide ; now open the door of the room and allow diffused light to fall for a second or two on the plate ; then close the door and develop the picture. A few trials will show the necessary amount of solarization which it is desirable to give. If carried too far, fogging proceeds all over the plate ; and if not sufficiently exposed to the light, the vignette effect is not produced at all.

**Double Printing and Tinting Backgrounds.**—It frequently happens that a Negative, although good in other respects, is faulty in the background ; it may be too light, or too dark, or otherwise unsuitable : in such a case, by double printing, a portion of the Negative is masked or covered whilst the other part is printed : it admits of so many varieties that it is almost difficult to offer an explanation, although the operations are very simple. For our first example we will suppose that you have a portrait negative with a weak or poor background. You will therefore stop out the background on the negative, either with black varnish, or, still better, by a paper mask ;\* it is

\* 'Masking.' The simplest plan of making a mask is to take a print from the Negative, cutting away those parts that are not to be stopped, and then attaching the remainder to the varnished side of the Negative, taking care that it shall exactly cover

then evident that a print from this will have a plain white background: if that is not considered desirable we can produce what effect we please by double printing, for which purpose prepare a second mask, by fixing a paper corresponding with the parts already printed to the underside of a plate of plain glass; this being carefully adjusted over the print, so as to fall exactly over the right part, protecting the portion already printed, the picture is again exposed to light, and the uncovered margin printed to any depth. Very agreeable effects are produced with vignettes by lightly tinting the paper in this manner, which is rendered easy by the use of F. J. Cox's Double-printing Frame, made expressly for this purpose.

**Cameo Pictures.**—A style of vignette printing has become very popular, to which the name of 'Cameo pictures' has been given, wherein the figures stand in bold relief from a darkish background, and the edges printed in to a deeper shade; the pictures are then pressed in a die to give them an embossed or rounded surface. The head and shoulders of the figure are taken a full fair size, on a medium-toned background, and an ordinary vignette printed; two paper masks are required, one with an oval opening 3 by  $2\frac{1}{8}$  inches, the other a simple oval paper disk the same size: that is to say, the one exactly fits into the other. In printing the vignette, the disk with the central aperture is fastened over the vignette glass; this insures a clean edge and prevents all chance of printing through.

When the vignette is printed, it may be left as it is with the white margin, or the portrait may be protected or covered by the paper disk, and exposed to light until the margin is printed sufficiently deep: after they are mounted, pass them under a press and die, producing a convex surface. A simple but efficient iron-screw press costs twelve shillings.



## ENAMELLING PAPER PRINTS.



**PHOTOGRAPHS** on paper are enamelled by coating the surface with a highly-glazed film of some transparent material, by which it is protected from the action of air and moisture, and its appearance considerably improved, the detail of the print being brought out with great brilliancy. Various substances may be used, such as varnish, gelatine, or collodion; but the latter

the part to which it corresponds. On printing with a Negative thus prepared, all the parts stopped out, or 'masked,' as it is called, will be left white on the paper, which is then ready for the second printing.

is preferable, on account of its affording a film which is flexible, colourless, and easily applied. The Collodion must be plain (*i. e.* uniodized), and of such a nature as to give a tough film.\*

A plate of glass, free from scratches, is thoroughly cleaned and coated with Collodion in the usual way; it must then be set aside until the film becomes perfectly dry: the print is then coated freely with a solution of Gum Arabic, and, while wet, laid, face downwards, on the Collodion film, a piece of clean paper being placed over the back of the print and well rubbed down until all air-bubbles are pressed out. After being allowed to dry spontaneously, a sharp knife should be run round the edge of the print, which can then be removed from the glass, bringing with it the Collodion film, which is firmly attached to the print.

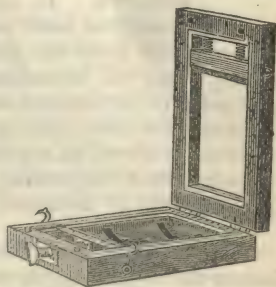
Another and a better plan is to float the collodionized surface of the glass plate previously described with a good pool of Gelatine Solution, made by dissolving a drachm of gelatine in three ounces of warm water.

The print, previously wetted, is laid on this and rubbed down as before described.

## OPALOTYPE.



THIS is a method of producing Photographs on Opal Glass. The sensitizing agent is Collodio-Chloride of Silver, it can be purchased ready for use. The Opal Glass Plate must be painted with a border of India-rubber Varnish, about an eighth of an inch wide, around the margin and over the edge, to hold the film, and prevent it being washed off the glass in the subsequent operations. The plate is coated in the dark room with the Collodio-Chloride, in the same manner as ordinary Collodion. It must next be *quickly* dried, and when cold is ready for printing. The Printing-Frame is differently constructed to the one used for paper prints. (See *fig. 31.*) The Negative is placed in the open part of the frame, and kept in position by the spring-bar, whilst the Opal Glass is in the lower portion, and pressed into contact with the Negative by springs at the back. Directions for use of this frame are sent with each.



*Fig. 31.*

\* Frederick J. Cox's Enamel Collodion, prepared for this process, may be had in small bottles, at 9d. each.



The picture must be printed deeper than usual, and when removed from the frame washed by a stream of water, and then immersed in the toning solution; when toned again washed, and fixed by a solution of Hypo-sulphite of Soda, in the proportions of 1 ounce of hypo to 5 of water, for five minutes, after which it is washed, dried quickly, and varnished in the ordinary way.

**Precautions.**—The operations of coating, toning, washing, &c., are performed in the dark room, or by artificial light. The toning bath must be *old*, and very dilute; the following formula is suitable:

Acetate of Soda .....	20 grains.
Chloride of Gold .....	1 grain.
Water .....	20 ounces.

The toning should not be carried too far, as the pictures darken in drying.

The Negatives used in this process are taken upon plate glass, to ensure perfect contact.

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## PORTRAITS ON METAL PLATES AND TRANSFER CLOTH.

**P**ORTRAITS are taken on metal plates when required for mounting in brooches, locket, or rings. They are coated with Collodion, excited, and developed the same as Glass Positives. In laying the plate in the dark slide, place a plain glass over the back previous to closing the door, or the force of the spring will bend the plate. Should the picture not appear worth keeping, wash off immediately, and the plate may be cleaned with a small pellet of cotton wool and alcohol.

Some years since there was a considerable demand for these pictures, which are produced as rapidly as positives on glass, and are convenient for posting, &c.; the process, however, fell into disuse, but is again reviving, the quality of the metal plates having been considerably improved.

**To Transfer Collodion Positives.**—You first take a picture on glass, in the usual manner, and cover the surface with Alcohol, to which a few drops of Nitric Acid have been added (say, three drops of acid to the ounce of spirit), and while still wet, lay the transfer-cloth gently over this, pressing it into close contact, and excluding the superfluous moisture and air-bubbles: let it remain in this state for two or three hours, or until dry, when it may be lifted off the glass, bringing the film with it.

## INSTANTANEOUS PHOTOGRAPHY.



HIS is a term frequently misapplied, and not at all well understood. It must be first remarked that some few pictures that have been exhibited are really instantaneous, that is, taken in a fraction of a second ; but the majority of those known as such have had exposures of a longer duration, and with the optical means at present within reach it can only be a compromise between two or more conditions : if the definition can be sacrificed by using a larger stop, almost any degree of rapidity may be had ; there is no secret in the matter at all, beyond using the ordinary apparatus and chemicals in their most perfect condition.

First with reference to children or groups indoors. You must be prepared to sacrifice some portion of the definition by working with a large aperture ; use a bath as nearly neutral as you can work with, and a good sensitive Collodion, there are Collodions especially made *extra sensitive*, not recommended for ordinary purposes, but assisting us materially where rapidity is most essential.

Proto-sulphate of Iron.....	40 grains.
Acetate of Soda .....	20 grains.
Glacial Acetic Acid.....	$\frac{1}{2}$ drachm.
Water.....	4 ounces.

Try the effect of this : if it will not work clean, more acetic acid must be used, and also sufficient alcohol to make it flow freely.

The manipulation requires considerable care to avoid stains and fog : do not carry the development further than you are obliged, but wash off and intensify in the usual manner.

The introduction of natural clouds into photographs, instead of the white-paper skies that have for so long been tolerated, has compelled those photographers who aim at producing the best results to give a large share of their attention to instantaneous photography ; and in the production of cloud negatives many of the ordinary difficulties are not encountered, the amount of light emitted from the direct sky is sufficient to allow a very short exposure, but in these cases the landscapes themselves are partially lost in obscurity, hence two negatives are taken and the picture double printed.

For street scenes, bursting waves, and general instantaneous effects, the small stereoscopic or carte-size picture offers less difficulty than any other ; a good carte-de-visite portrait lens, with an aperture in the central diaphragm of about a quarter of an inch, will give sufficient range of focus for almost any ordinary scene.

The exposure for quick work, where a slight limit of time is admissible, is best managed with the focussing cloth just lightly thrown over the front of the lens.

Many ingenious contrivances have been designed for the same purpose, such as a sliding shutter in front of the lens, with an aperture in the centre; this is rapidly drawn down by springs, and the exposure is effected by the orifice passing the lenses in its transit. It is liable to shake the camera: true, that is not a matter of much importance; still, as so-called instantaneous pictures really are not produced without some fraction of time, the greater rigidity there is in the apparatus the better.

## DRY-PLATE PHOTOGRAPHY.



THE production of Negatives by the ordinary process heretofore described is that most generally adopted throughout the photographic profession, but the necessity of preparing the plates, exposing, and developing them, necessitates the transport of so many pieces of apparatus and chemicals as to render the use of dry plates very general. These plates can be prepared at home, made ready sensitive, and in this condition kept for a considerable time, and may be exposed or developed at convenience; hence on starting on a tour, a few dozen plates, a camera, and stand, are absolutely all that is necessary to be encumbered with.

The introduction of small Portable Tourists' Cameras has still further increased the interest and usefulness of the process. The Pocket Camera is described minutely in the General Catalogue, it may here suffice to observe that it has extra dark slides, or holders, each of which carries two plates.

These dark slides are filled up with sensitive plates from the store-box before starting in the morning, and preserve them perfectly safe from light until the return at night, the plates are then shifted out, developed at once if you think fit, or else repacked until the completion of the tour.

There are so many methods of preparing dry plates, that it is quite beyond the sphere of this Manual to enter into any detail, except the simplest and most reliable. There are two courses open to the amateur. He may either purchase his plates ready prepared for the camera, or he may make them himself.

The dry plates prepared by the Liverpool Company give satisfactory results with about the minimum of trouble. These plates are sent out in packages of one dozen each.

When opening the parcel (of course in the yellow light), with a soft camels'-hair brush remove any particles of dust that may be on the surface, and put them at once into the dark slides, or in plate-boxes that are light-tight, and free from vapour, or smell of varnish, or turpentine.



The exposure of a moderate sun-lighted landscape with an ordinary view-lens of five or six-inch focus may be taken as a minute, or from that to two minutes.

This depends on circumstances, so that no written rule can be laid down; but provided the exposure has been sufficient, and not overdone within reasonable limits, the development may be restrained very considerably.

Assuming the plate to have been exposed,—on return either to your own home, or temporary dark room, fitted up for the purpose, proceed to Development. The solutions required are:—

**ALCOHOLIC SOLUTION.**—Equal parts of common methylated alcohol and water.

**No. 1. PYROGALLIC SOLUTION.**—Pyrogallie Acid..... 3 grains.  
Distilled Water..... 1 ounce.

Should be used fresh.

**No. 2. AMMONIA SOLUTION.**—Liquid Ammonia, 880 ..... 1 drachm.  
Distilled Water ..... 12 „

May be kept any time in a stoppered bottle.

**No. 3. BROMIDE SOLUTION.**—Bromide of Potassium ..... 5 grains.  
Distilled Water ..... 1 ounce.

**No. 4. SILVER SOLUTION.**—Nitrate of Silver ..... 20 grains.  
Citric Acid ..... 20 „  
Distilled Water ..... 1 ounce.

Nos. 3 and 4 will keep indefinitely.

**To Develop.**—Pour over the film sufficient Alcoholic Solution to moisten it well, throw off the surplus, stand the plate on a level surface, and prepare the Developer.

Into a clean developing cup mix sufficient solution for the particular plate, say—

12 drops of Ammonia Solution.

12 „ Bromide Solution.

To these add—

4 drachms of Pyrogallie Solution.

Then take up the plate, and with a damp sponge, wipe off the red pigment or backing of the plate, then well wash with water the alcohol from the film until the greasiness of the surface is removed; at the same time the final trace of the backing can be cleared off by rubbing with the fingers, whilst the alcohol is being washed away.

The developer must now be poured in an even wave over the plate; if the exposure has been rightly timed the picture almost immediately makes its appearance, and the developer, if kept flowing over the surface, will, in a little time, complete the development.

If the plate has been under-exposed, omit some of the Bromide Solution and increase the proportion of Ammonia.

If the plate has been over-exposed, use an increased proportion of the Bromide.

To facilitate the memory, bear in mind that the Ammonia Solution increases density at the risk of fog or fading so commonly observed; the Bromide Solution restrains this and keeps the shadows clear.

When the development appears correct, wash off with water and fix with Hypo-soda, as usual.

After fixing, the intensity may be increased with Acid Silver at any time; using two or three drops of No. 4 to three drachms of No. 1. If the negative has been dried it is advisable to moisten the film with dilute Alcohol, as before development.

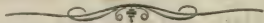
**To Prepare Dry Plates with the Emulsion.**—To prepare dry plates with simplicity, the Sensitive Emulsion is beyond question a great boon. First clean a stock of glasses, and run a thin edging of India-rubber varnish round them to prevent the film slipping.

The emulsion can either be purchased ready for use or in form of a pellicle, the latter is convenient for travellers. When all is ready for work, in a dark room take a cleaned plate on a pneumatic holder, and in a position as near level as possible; coat in the same manner as with wet collodion; when the film has set, either dry in a dark hot box, or spontaneously, at the usual temperature.

When the film is dry, the back of the glass is covered with a non-actinic pigment made thus:—A portion of ordinary burnt sienna, as used by grainers, is worked up into a thick paint with gum, water, and a few drops of glycerine, and laid on with a flat camels'-hair brush.

The development and after-treatment is precisely the same as just described for the ordinary dry plates.

The Emulsion, which will keep indefinitely, and requires neither washing nor preservative, is sold at 20s. per pint, 10s. 6d. half-pint, 5s. 6d. for the quarter-pint, or in a dry state at 16s., 8s., and 4s. per packet. Sample, post free, with directions, 2s.



## COLOURING PHOTOGRAPHS.\*



**POSITIVES** on glass are tinted by means of dry powder colours. About three sizes of brushes will be required, made either of Camels' Hair, Goats' Hair, or Sable; they are, previous to commencing, pointed, by just dipping in a vessel of water.

\* It is impossible to enter into full details of the art of colouring. Newman's 'Harmonious Colouring, as applied to Photographs,' is the best work on the subject. Frederick J. Cox can supply copies, post free, on receipt of 14 stamps.

and shaking or rolling them between the hands, so giving a very fine point. When they are perfectly dry apply the colour, by working it on the Collodion with a light circular motion. When the colour has been well worked in, blow off the excess by the India-rubber bellows, and then varnish the picture; and if necessary, more colour can be afterwards applied.

Gold chains, rings, &c., are touched with a little gilt obtained from a gold shell, by wetting the brush.

Flowers, fine buttons, or any very small articles, may be touched with water-colour.

For Paper Pictures ordinary water-colours in cakes are used.

The picture should be taken on Salted Paper in preference to Albumenized, and mounted on a stiff cardboard; when dry, the surface will require preparation previous to applying the colours: this is often done by means of Parchment Size, but Newman's Preparation for Sizing is superior.

Photographs taken on Albumenized Paper can be coloured with water-colours, by first washing the paper with the same preparation, which remedies the greasy nature of the surface.



## COPYING PICTURES.

**C**ONSIDERABLE misapprehension exists as to the practical details for copying Photographs.

To render the subject more intelligible, we will divide it into three parts.

**FIRST.**—Copying from a Paper Photograph, Engraving, Painting, or Manuscript.

**SECOND.**—Reproduction or enlargement of Negatives, and a method of making Transparencies for Magic Lantern pictures by the wet process.

**THIRD.**—Enlargement on paper from a small Negative.

**Copying Engravings, Prints, &c.**—Lenses of various kinds are employed for copying; for ordinary work, where a slight distortion of the marginal lines is unimportant, the ordinary single achromatic may be used, but generally the portrait combination with central diaphragms, is very suitable, but obtain the focus with a medium-sized stop, and use a proper focussing glass, else it is almost impossible to produce a sharp picture; then insert a diaphragm of the size you intend to work with.

The size of the copy is regulated by the distance at which the Camera is placed from the object, and the focus of the lens considerably



lengthens as the object to which it is directed is brought nearer to it. To obtain a copy the size of the original with an ordinary quarter-plate lens, the Camera would be extended to about 12 inches, and the engraving to be copied placed the same distance in front of the lens.

When an enlarged copy is required the object is placed closer to the lens, and the length of the Camera at the same time increased; where reductions are wanted, the reverse proportions are required.

In copying Photographs or Engravings, they should be fixed against a dark background, perfectly vertical at a convenient height from the ground; then place the Camera in front of the picture, and obtain the focus *by sliding the expanding body of the Camera* until the proper degree of sharpness is obtained. Should the image not be large enough, take the Camera closer to your copy; if too large, of course it must be moved further away. When this is settled, sensitize the plate in the same manner as for an ordinary picture.

It is advisable to use, for copying purposes, a Collodion that has been iodized for some time, and allowing a proportionate length of exposure.

Should the original copy be covered with a glass, it must be removed, or there may be reflection of diffused light into the lens.

When the reproduction is required nearly or about the same size as the original, difficulties arise, principally from the rough magnified fibre of the paper, which becomes very objectionable; and for this reason enlargements from paper prints can only be secured by taking a small negative, and then enlarging *that* by the means hereafter described.

There are cases where there is no choice but to produce the best copy we can from a bad original; such as a rough, stained, or yellowed print: these difficulties may be modified to some extent by rolling, damping, or pressing, touching up with powder-colour the worst spots or strengthening faint lines. When copying from a coarse or rough surface paper, it can sometimes be modified by casting a reflected light from the opposite side by a sheet of white paper; with oil-paintings it is difficult to avoid the gloss, for this reason they are often inclined forward and the Camera pointed upwards to meet them.

**Reproduction of Negatives.**—A large number of copies are sometimes required in a short period of time, and a ready means of multiplying a Negative is desirable. The simplest plan is to prepare a dry plate by any of the well-known processes, and from it produce a Positive transparency. Place the Negative and dry plate in contact in an ordinary pressure-frame, and expose in diffused daylight for a few seconds; then develop the plate, and a transparent Positive will be produced. Fix and varnish it; then print from it again on another dry plate, which produces a Negative. The Positive can be used as

indefinite number of times, and the results are scarcely inferior to the original Negatives.

The Liverpool Dry Plates are very satisfactory, and can be procured ready for exposure.

The Transparent Positive described above, is of itself useful for exhibition in the Magic Lantern: but there is another method by which they can be produced, and that is to print them on *wet* Collodion plates. The plan recommended is this,—Procure a square wooden tube, say 5 inches square and 3 feet long; when the sensitive plate is prepared, place it against the Negative, just separated by a thin slip of card at each end to prevent actual contact with the wet film—this slight separation will to some extent impair the sharpness of the copy, hence the use of the long wooden tube. When the plates are so far in contact put them, negative downwards, into the ordinary camera dark slide, and affix it to the end of the wooden tube, one end of which is directed to the open sky.

The purpose is this,—owing to the slight space between the negative and the sensitive plate the lines will be doubled or blurred from the side-light shooting between the glasses, but by fixing the long tube in front none but parallel rays pass the Negative.

The open end of the tube is best covered with a piece of fine ground glass or oiled tissue paper to soften and modify the light; when all is ready withdraw the sliding shutter and expose for a few seconds, return to the dark room and develope.

**Enlargement of Negatives.**—The process of enlarging Negatives is very simple. A Camera is required that is capable of great extension of focus, and with an arrangement to hold the lens in its centre; similar to

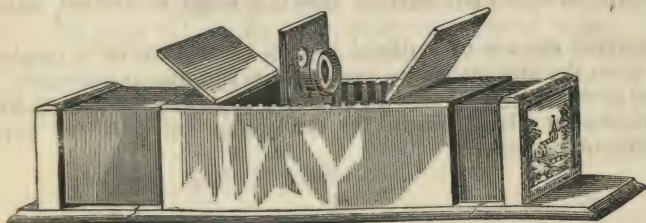


Fig. 32.

From an examination of which it will be seen that the negative to be enlarged is fixed at one end of the Camera, the lens is placed about the centre, and the sensitive plate at the extreme far end; the exact distances depend on the focus of the lens and the amount

of enlargement required, and must in all cases be a matter of special arrangement, for which purpose the Camera has a sliding or leather bellows body at both ends.

We will assume that a quarter-plate Negative is to be enlarged. The ordinary carte portrait lens, with a small central stop, is placed in the centre compartment, and at one extremity of the Camera the Negative to be copied is fixed, in such a manner that no light can reach the lens except that which has passed through the Negative; the other end of the Camera carries the dark slide containing a prepared sensitive plate.

The Camera is turned up towards the northern sky, and the image focussed sharp; an ordinary wet Collodion plate is then exposed, and the resulting picture is a transparent Positive: this should be made as near as possible the same size as the original Negative, and taken cleanly, without stains or spots. It must be full of detail, exceptionally free from fog, and not too dense; then proceed to make the enlarged Negative. Place the Positive in the end of the Camera, and repeat the operation; this time the result will be a Negative, and enlarged according to the distance between the lens and the Positive copy.

From this enlarged Negative proofs are printed on paper in the usual manner.

**Enlargement up to Life Size on Paper.**—The plan just described for making enlarged Negatives is not satisfactory when pictures more than  $12 \times 10$  inches are required; but they can be made of any size by an arrangement similar in principle to the Magic Lantern. When artificial light is employed we recommend the Lime Light; and a special apparatus, costing about 12*l.*, is required: the method of using it is very simple; it may suffice to say that the picture is thrown on the wall, against which a sheet of excited paper is fixed.

To avoid the use of artificial light a Solar Camera is employed; this acts on the same principle, but absolute sunshine is necessary.

The pictures are produced on sensitive papers by the process known as 'Printing by Development,' for the ordinary albumenized paper is not sufficiently sensitive.

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## PRINTING BY DEVELOPMENT.



PRINTING by Development is generally adopted where the light is feeble, in order to reduce the time of exposure.

The paper most suitable is 'Saxe' albumenized.

**EXCITING SOLUTION**—Distilled Water ..... 1 ounce.  
 Nitrate of Silver..... 40 grains.  
 Glacial Acetic Acid ..... 30 drops.

The papers are either floated or brushed, and when dry exposed until there is the faintest trace of the picture visible, then developed with a saturated solution of Gallic Acid. The method of development is to lay the picture face upwards on a flat board, turning up the edges of the paper all round, so as to convert it into a tray; then pour the developer on the picture, and spread it about with a glass rod bent in the form of a triangle. When sufficiently intense, throw off the Gallic Acid and pour on a good supply of water, after which fix with Hypo-sulphite of Soda as usual. With a little care the paper can be made to hold up at the edges so as to avoid the use of large dishes.

**Rapid Iron Developer.**—The paper is iodized thus,—

Water ..... 5 ounces.  
 Gelatine ..... 40 grains.  
 Chloride of Sodium ..... 40 grains.  
 Iodide of Potassium ..... 2 drachms.  
 Bromide of Potassium ..... 100 grains.  
 Ammonia ..... 5 drops.

Filter and float the paper whilst the solution is warm.

**Exciting Solution.**—Silver, 50 grains to an ounce of water.

**Developer.**—Nothing better than the common Iron Developer for Negatives (*see* page 21) diluted with twice its bulk of water. The manipulation is as above described, and the time of exposure for an enlargement of the full-size paper from a quarter-plate Negative by the oxy-hydrogen light, is from 1 to 2 minutes.



## INTENSIFYING.



IT is very rarely that Negatives acquire sufficient intensity for vigorous prints with the Iron Developer; therefore, at page 21, instructions are given for increasing the density of the film.

Nothing but practice and observation can give that technical knowledge of the amount of density requisite for a printing negative,

hence we strongly recommend a standard negative (page 24) to be kept at hand in the operating-room.

There are two principles involved in intensification; one is an increase of deposit, the other is a change in the actinic colour of the deposit.

Another formula for some samples of Collodion is preferable to the Pyrogallie.

Proto-Sulphate Iron .....	10 grains.
Citric Acid .....	20 grains.
Water .....	1 ounce.

Adding a few drops of a ten-grain Silver Solution just at the moment of using.

Should the intensifier become turbid it must at once be thrown away, and a fresh solution poured on, or a grey precipitate will be formed.

The place where the solution is poured has a tendency to become rather deeper; but it must be borne in mind that no accession of detail is gained by the intensifier, simply a greater depth or contrast: it is, therefore, useless to waste time with an under-exposed Negative.

It occasionally is necessary to strengthen a Negative after it has been fixed and dried; the following will be generally successful:—

Dissolve a grain of Iodine in a few drops of Alcohol, then add an ounce of water.

Pour this over the picture; allow it to remain about half a minute, then wash with water; now expose to diffused daylight for half a minute, and intensify with the Pyrogallie Acid and Silver (page 24).

It sometimes happens that a Negative is weakened in varnishing, and it becomes necessary to deepen the deposit: in such cases the varnish creates a difficulty, which can, however, to some extent, be obviated. Cover the varnished surface with strong Alcohol; this slightly softens the film: then flood it with a weak solution of Iodine in Alcohol, about the colour of sherry. The plate soon intensifies, and becomes of an olive-green colour, which is very non-actinic. Quickly wash the film with alcohol, and afterwards with water: when dry, it can be revarnished.

Whilst intensifying, a few additional drops of Silver Solution are often required, and a convenient means of doing this is by the Pneumatic Dropping Bottle (*fig. 33*). It consists of an ordinary bottle with a long hollow stopper reaching nearly to the bottom of the bottle; at the upper end it is blown out into a bulb and covered with India-rubber. On applying the slightest pressure of the finger the air is expelled, and on releasing the pressure the liquid rushes up into the hollow stopper; it is then removed from the bottle, and, by repre-



*Fig. 33.*

ducing the pressure, either single drops or more are procured with certainty. The same article is most suitable for acids, or any purpose where small quantities of liquid are required, and for dry-plate work, more particularly.

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## RETOUCHING



**S**a term applied to a system extensively practised to enliven a Negative, by relieving the heavy shadows, by judiciously working over the film with the point of a fine black-lead pencil, a small brush and water-colour, or black-lead in powder, rubbed into the surface.

The Negative to be touched is supported on a frame or easel, termed a retouching desk; this desk is placed in such a position that the light is reflected through the Negative from a mirror or white card, a hood or screen of some kind being fixed in front, to shade, as far as possible, the eyes of the artist from any direct light.

The working materials are—the best black-lead pencils, degrees HB, B, and BB, some water-colours, fine brushes, black-lead in powder, and a paper stump used for rubbing in the lead powder.

If the Negatives have been varnished in the usual manner, the surface is too hard to take the pencil kindly, and a little prepared chalk, or finely powdered resin, may be worked over it by a light circular motion with the point of the finger: this gives a bite to the pencil.

There are preparations in the trade sold as retouching varnish, but, in the absence of any other, use the ordinary varnish diluted with half its bulk of alcohol.

Before commencing make a paper proof from the Negative, by which the deficiencies and those points requiring modification suggest themselves. First, it is advisable to consider which portion of the picture required the greatest force, and proceed to bring out the strong lights on the cheek, forehead, or nose, using the powder lead and paper stump.

The furrows and wrinkles may be softened by slightly working the pencil, not exactly in straight lines, but with a circular rubbing motion, as if endeavouring to force the pencil point into the film, but of course being careful not to injure the surface by abrasion; the Negative is thus gradually darkened, softening and relieving the harsher details, but not so far erasing them as to destroy the character of the original: the smallest brush, with a particle of water-colour, may be applied to the eyes and



lips if desirable, and this is the best medium for stopping pin-holes in the film.

The Negative can be again varnished in the ordinary way.

## DEVELOPERS FOR NEGATIVES.



**G**REAT latitude is practicable in the strength of Iron Developers; as a general rule, from 15 to 20 grains of iron to the ounce of water are best for ordinary work, but they are frequently used much stronger in iron, with a slight increase of acetic acid.

A weak developer is more suitable for feeble-lighted subjects.

A strong developer where the contrasts are very great; for instance, with bright lights and shadows, such as are met with in interiors, 50 grains of iron to an ounce of water, and half a drachm of acetic acid, would be more satisfactory.

The double Sulphate of Iron and Ammonia is recommended for its keeping qualities.

Sulphate of Iron and Ammonia.....	6 drachms.
Glacial Acetic Acid.....	$\frac{1}{2}$ an ounce.
Water .....	10 ounces.
Alcohol .....	about 2 drachms.

Saccharo-sulphate of Iron Developers are useful in warm weather, and give great density at times when ordinary iron developers are working poor.

Proto-sulphate of Iron .....	40 grains.
Lump Sugar .....	12 grains.
Glacial Acetic Acid .....	20 drops.
Water .....	2 ounces.

Organic Developers are those which contain some organic matter, such as gelatine, which appears to act as a restraining agent, and prevents fog. A very good developer is simply made by dissolving 10 grains of Gelatine in a pint of warm water, and when cold adding 6 drachms of Proto-Sulphate of Iron, and about 3 drachms of Glacial Acetic Acid. Sulphate of Copper is sometimes added to the Developing Solution to improve its keeping qualities; from 5 to 8 grains per ounce can be used with any of the Iron Developers.

## THE USE OF STOPS AND DISTORTION.

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**T**HE Portrait Lens is constructed for rapidity ; and to secure that, many other considerations are passed over. A good portrait lens gives sharp definition, without a stop, over a portion of the picture ; but it cannot be made to embrace objects at different distances, and having considerable curvature of the field there is indistinctness at the edges.

With a sitting figure it is possible to get tolerable results with an open lens ; in such cases you focus for the face of the subject, and the knees, or feet, naturally being in advance, have a longer focus, and thus accommodate themselves to a flat plate.

With standing figures nothing can be done without a stop ; this compels the rays of light to fall obliquely on the margin of the lens, which lengthens their focus, and consequently they reach a flat plate without confusion. A stop also improves the general definition, and renders the focal point finer, or more attenuated : hence, objects at different distances from the camera are sharper.

A very small stop in a portrait lens renders the field sufficiently flat for copying purposes ; the proper position is nearly in the centre of the tube, between the combination of lenses : there is then no practical distortion, which would be the case were it placed in any other position : with the same arrangement they are also suitable for views, but the picture is not so crisp as with the single achromatic.

The single achromatic lens has less curvature of the field ; but the *spherical aberration*, which is quite a different thing, is so great, that it cannot be used without a small stop placed in front of the lens. Its position affects the character of the image in two respects : first, as respects distortion ; and secondly, the quality of definition. The general rule is to place the stop about the same distance in front of the glass as the diameter of the lens ; it there exerts its influence with the greatest effect : were it further away distortion increases, and when it is closer to the glass the curvature of the field is greater. The size of the aperture determines the sharpness of the picture, both as to general focus and depth of focus ; but always use as large a stop as satisfies the requirements of your picture.

## WEIGHTS AND MEASURES.



**C**HEMICALS are bought and sold by Avoirdupois weight, except some liquids, which are sold by the fluid-ounce.

The chemical proportions given in this book are by Apothecaries' weight and fluid measure.

### APOTHECARIES' WEIGHT.

20 grains	=	1 scruple.
60 "	=	3 " = 1 drachm.
480 "	=	24 " = 8 " = 1 oz.

There are only  $437\frac{1}{2}$  grains in the ounce avoirdupois, which is the legal standard of weight in this country.

### FLUID MEASURE.

60 minims	=	1 drachm.
480 "	=	8 " = 1 ounce.
9600 "	=	160 " = 20 " = 1 pint.

A gallon of water weighs 10 lbs. avoirdupois.

A pint of water "  $1\frac{1}{4}$  " "

A pint of collodion " 1 " "

A fluid ounce of water weighs 1 oz. "

A kilogramme (French weight) = 2 lbs. 3 oz. avoirdupois.

A gramme " =  $15\frac{1}{2}$  grains "

A litre (French measure) =  $35\frac{1}{4}$  English ozs. "

A centimètre of water weighs a gramme, and is equal to 17 English minims.

A sovereign weighs  $123\frac{1}{2}$  grains.

48 pence " 1 lb.



SECTION III.

[August 1877.]

DESCRIPTIVE CATALOGUE,  
COMPRISING  
PHOTOGRAPHIC APPARATUS  
AND  
CHEMICAL PREPARATIONS,

Manufactured and Sold by

FREDERICK J. COX,

OPTICIAN, &c.

26 LUDGATE HILL, LONDON, E.C.



Fig. 1.

**TERMS: Cash.**—Orders from the Country or Abroad, accompanied by a Remittance, or Reference for Payment in London, will receive immediate and careful attention.

Post-office Orders to be made payable to FREDERICK COX, at the Chief Office.  
Cheques crossed 'London and County Bank.'

## COMPLETE SETS OF APPARATUS.

### Landscape Apparatus.

**No. 1.** SET OF APPARATUS for Landscapes or objects in still life by the Collodion process, including a camera for pictures up to  $4\frac{1}{4} \times 3\frac{1}{4}$  inches. Achromatic lens, in brass mounting, camera stand, bath and dipper, glass plates, and all necessary chemicals, varnish, &c., packed in box .. .. . £2 12 6

### The Student's Set.

**No. 2.** For the Collodion process, including an expanding camera with superior double achromatic lens to take portraits or views,  $4\frac{1}{4} \times 3\frac{1}{4}$  inches, tripod stand, bath, dipper, plate-box, plates, glass measure, funnel, scales and weights, collodion, nitrate-of-silver bath, developing solution, fixing solution, and varnish, in stoppered bottles, litmus paper, and book of instructions, packed in a strong box £3 10 0

**No. 3.** Apparatus and Chemicals same as No. 2, but adapted for pictures up to  $6\frac{1}{2} \times 4\frac{3}{4}$  inches .. .. . £5 5 0

### The Artist's Set.

**No. 4.** SUPERIOR polished Camera for the Collodion process, and double achromatic lens of the best quality, with Waterhouse diaphragms, arranged for views, portraits, and cartes de visite, or album pictures; capable of producing portraits up to  $4\frac{1}{4} \times 3\frac{1}{4}$  inches, or views  $5 \times 4$  inches, including tripod stand, bath and dipper, plate-box, glass measure, funnel, scales and weights, printing frame, albumenized paper, porcelain pan, iodized collodion, nitrate of silver, protosulphate of iron, glacial acetic acid, nitric acid, pyrogallie acid, hyposulphite of soda, gold solution, acetate of soda, amber varnish, and glass plates, all of the best quality, complete in case with separate divisions for bottles, and lock and key, as *fig. 1* .. .. . £5 5 0

This set is frequently fitted up and adapted for producing Stereoscopic pictures. See No. 11, price 7l. 7s.

### The Traveller's Set.

**No. 5.** PORTABLE SET OF APPARATUS, taking landscapes up to  $8\frac{1}{2} \times 6\frac{1}{2}$  inches, consisting of a mahogany camera, with bellows body, dark slides, &c., fitted with a guaranteed lens with rackwork adjustment on a rising front, portable jointed tripod stand, ebonite bath with air-tight top, two plate-boxes and glass plates, glass and porcelain pans, glass measure, funnel, printing frame, scales and weights, prepared paper, and all the necessary chemicals, packed in case complete .. .. . £12 12 0

A double combination lens for taking portraits up to  $6\frac{1}{2} \times 4\frac{3}{4}$  inches, for which the camera is especially adapted, can be supplied in addition to the landscape lens; price complete .. .. . £17 0 0

### The Artist's Set, extended Size.

**No. 6.** APPARATUS the same as No. 4, but adapted for portraits up to  $6\frac{1}{2} \times 4\frac{3}{4}$  inches, and views  $8\frac{1}{2} \times 6\frac{1}{2}$  inches, consisting of a double achromatic lens of the *best quality* arranged for both portraits and landscapes, a mahogany expanding camera, dark slide and focussing screen, tripod stand, printing frame, bath and dipper, two plate-boxes and twenty-four plates, two glass measures, two funnels, glass rod, scales and weights, albumenized paper, two porcelain pans, and all the necessary chemicals, as No. 4 .. .. . £10 10 0

### The Traveller's Set.

**No. 7.** PORTABLE APPARATUS, similar to No. 5, arranged for views up to  $10 \times 8$  inches, with *guaranteed* lens and rackwork adjustments, sliding fronts to camera, tripod stand, bath and dipper, plate-box and plates, large and small measures, funnels, porcelain pans, scales with glass pans, and weights, prepared paper, chemicals, and every requisite .. .. . £20 0 0

### The Professional Outfit.

**No. 8.** UNIVERSAL CAMERA, as *fig. 8*, with a quick-acting lens, *guaranteed*, for carte-de-visite or cabinet work, stand either tripod or table top, glass bath in wood case, printing frame, porcelain dishes, a good supply of chemicals, paper, and materials, packed in a strong plain case .. .. . £21 0 0

### The Universal Set, extended.

**No. 9.** UNIVERSAL CAMERA AND APPARATUS, as No. 8, but to carry a plate  $8\frac{1}{2} \times 6\frac{1}{2}$  inches, additional wide-angle landscape lens, air-tight bath, and generally adapted for the field as well as studio work .. .. . £27 10 0

## STEREOSCOPIC SETS.

**No. 10.** SET OF APPARATUS for taking Stereoscopic pictures, consisting of a binocular camera and pair of good achromatic lenses, tripod stand, bath and dipper, plate-box and plates, glass measure, funnel, scales and weights, collodion, nitrate-of-silver bath, developing solution, fixing solution and varnish, in glass-stoppered bottles, litmus test-paper, and book of instructions, the whole packed in box .. .. . £5 0 0

**No. 11.** SUPERIOR MAHOGANY CAMERA, fitted with a *best* double-combination achromatic lens, with stop and adapter, for landscapes and portraiture, mounted on a mahogany table with parallel lath, as *fig. 10*, capable of taking stereoscopic pictures, cartes de visite, and portraits, up to  $4\frac{1}{2} \times 3\frac{1}{4}$  inches, and views  $5 \times 4$  inches, tripod stand, bath and dipper, plate-box and plates, collodion, nitrate of silver, chloride of gold, and all necessary apparatus and chemicals, of the best quality, packed in case, with separate divisions for bottles, &c. .. .. . £7 7 0

**No. 12.** TOURISTS' STEREOSCOPIC CAMERA, for the dry process, with three double dark slides, landscape lenses, stand, focussing screen, plate-box and plates, chemical chest for the dry collodion process, and printing on paper, including a pressure-frame, scales and weights, glass measures, pans, &c. &c. .. .. . £12 12 0



**No. 13.** SET OF APPARATUS, suitable for general purposes, including a mahogany camera with rising front, and a pair of portrait lenses, arranged to take either portraits or views, with Waterhouse's system of central diaphragms, similar to fig. 12; stand, pressure-frame, bath, chemicals, and all the necessary appliances, similar to set No. 11. This apparatus is designed for the ordinary stereoscopic portraits and views, and is particularly available for cartes de visite, or ordinary portraits, up to  $4\frac{1}{4} \times 3\frac{1}{4}$  .. .. . £11 10 0

An Achromatic-View Lens can be had, with an additional rising front for landscapes on the whole size of plate,  $7\frac{1}{4} \times 4\frac{1}{2}$ , at an extra expense of £2 7 6

### Tourist or Pocket Set.

**No. 14.** SET OF APPARATUS, consisting of a pocket bellows-body camera, as fig. 13, with three double-dark slides, carrying plates  $4\frac{1}{4} \times 3\frac{1}{4}$ , fitted with a best single achromatic lens and tripod stand; the apparatus packed for travelling in a case with separate divisions, including all necessary chemicals, dropping bottles, developing stand, dish, and one dozen prepared plates ready for exposure, and everything required for working whilst on a few days' tour .. .. . £8 8 0

Sling Leather Case to carry the camera and dark slides for the day's work 16s. extra.

Practical instructions are given to purchasers of complete sets; and if residing in the country or abroad, any further information than is contained in the *Compendium of Photography* will be sent by letter.

FREDK. J. COX recommends the sets Nos. 4, 5, 6, 7, 8, 9, 11, 12, 13, and 14, as being of the very best quality, and with them (if required) a picture taken by the Instrument will be sent. They are packed in cases with compartments for the bottles, &c. (See fig. 1.)

### For Tropical Climates,

A special description of apparatus will be supplied at an extra cost of 15 per cent.

F. J. COX would suggest to Foreign Correspondents that an additional remittance of a few pounds would be advisable, to cover the cost of an extra supply of Chemicals and Glass Plates, which are more economically purchased in London than elsewhere.

## CHEMICAL CABINETS FOR AMATEURS OR EXPORT.

Containing a supply of chemicals for the Negative process, including 40 ozs. negative collodion, 3 ozs. recrystallized nitrate of silver, 20 ozs. glacial acetic acid, 20 ozs. pure alcohol, 16 ozs. protosulphate of iron, 4 ozs. citric acid, 4 ozs. formic acid, 2 oz. nitric acid, 2 ozs. sulphuric ether, 1 oz. pyrogallie acid (best),  $\frac{1}{2}$  oz. iodine,  $\frac{1}{2}$  oz. iodide potass, 2 bot. varnish, 3 bot. glass polish (large), 2 packets filtering paper and litmus paper, all packed in stoppered bottles, and plain wood case £3 3 0

Containing a supply of chemicals for the printing process, including 6 oz. nitrate of silver, 1 quire best albumenized rive paper, 1 quire ditto Saxe paper, 2 lbs. kaolin, 1 lb. acetate soda, 2 drachms of chloride of gold, 7 lbs. hyposulphite of soda, 2 lbs. dextrine, 8 oz. carbonate of soda, all packed in jars, &c., and in plain wood case £3 3 0

If required, cabinets with separate divisions, similar to fig. 1, can be provided at a moderate price. Larger sizes at a proportionate cost.

## ACHROMATIC LENSES FOR PHOTOGRAPHY.

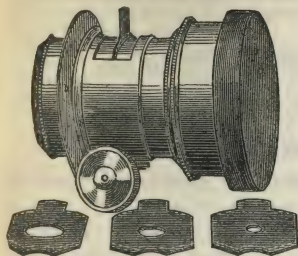


Fig. 2.

The Lenses chiefly used for Photographic purposes are the *single achromatic*, the *double achromatic*, and the *achromatic triplet*.

The **Double Achromatic**, although arranged for Portraiture, can be adapted for Landscape purposes by removing the back combination, and placing a diaphragm in front of the cemented first pair of lenses; or for Groups, where rapidity is an important consideration, by placing a stop or diaphragm between the two sets of achromatic combinations: for which purpose Waterhouse's arrangement of diaphragms is convenient.

The **Single Achromatic** is recommended for ordinary Landscape purposes: they are supplied with diaphragms to contract the rays of light.

For **ARCHITECTURAL** purposes, or copying, the triplet is an improvement over the single achromatic; the difference is especially seen in copying, as the whole of the map or drawing is in perfect focus, up to the corners, and the marginal lines are not distorted.

**Wide-angle Compound Landscape Lenses** are especially recommended for many purposes where the ordinary Single Achromatic is useless; they embrace nearly double the amount of subject on the same size plate, and therefore enable Photographs to be taken in confined places, and as they are free from distortion are peculiarly suitable for architectural subjects, interiors, &c.

## PORTRAIT COMBINATIONS,

OF OUR OWN MANUFACTURE, WITH CENTRAL DIAPHRAGMS.

**Double Achromatic Lens**, consisting of a combination of four glasses securing perfect achromatism, close coincidence of the rays, and flatness of field; in brass rackwork mountings, and fitted with central diaphragms, as *fig. 2*, of the best quality (MAKER'S NAME ENGRAVED):

					£	s.	d.
For Portraits	10 × 8 inches	..	..	..	20	0	0
	8½ × 6½	..	..	..	9	0	0
"	6½ × 4½	..	..	..	4	10	0
"	5 × 4	..	..	..	3	10	0
"	4½ × 3½	..	..	..	2	5	0
"	3½ × 2½	..	..	..	2	0	0

The smaller size lenses are also made with a simple and efficient adapter, to reverse the front combination, by which means they are applicable for taking views, &c. With them there are stops fitting into the front hood, in addition to the central diaphragm.

For Portraits	$6\frac{1}{2} \times 4\frac{3}{4}$ inches, and Views	$8 \times 6$ inches	£5	0	0
"	$5 \times 4$ "	" $6 \times 5$ "	3	15	0
"	$4\frac{1}{4} \times 3\frac{1}{4}$ "	" $5 \times 4$ "	2	7	6

## SECOND QUALITY.

Portrait combinations of good average quality, the chemical and visual foci being corrected, with rackwork adjustments.

For Portraits up to $8\frac{1}{2} \times 6\frac{1}{2}$ inches	..	..	£6	6	0
" $6\frac{1}{2} \times 4\frac{3}{4}$ "	..	..	2	15	0
" $4\frac{1}{4} \times 3\frac{1}{4}$ "	..	..	1	5	0

## CARTE-DE-VISITE PORTRAIT LENSES,

OF OUR OWN MANUFACTURE, ALL WITH CENTRAL DIAPHRAGMS.

- No. 1.** Portrait combination, requiring for the ordinary sized picture a distance of 13 feet between the figure and the lens, with Water-house diaphragms, *fig. 2* .. .. . £2 5 0
- No. 2.** Quick-acting combination, requiring a distance of 15 feet between the figure and lens: the lenses are  $2\frac{3}{8}$  inch diameter, back focus  $4\frac{3}{4}$  inches .. .. . 3 17 6
- No. 3.** Large-aperture combination,  $2\frac{3}{8}$  inches diameter, 6-inch focus, working at a distance of 18 feet, rackwork adjustment, and central diaphragms .. .. . 4 10 0

These lenses can be had in pairs, or in sets of three or four of identical foci, if required.

## CABINET LENS.

Quick-acting achromatic combination,  $2\frac{3}{8}$  inches diameter,  $6\frac{1}{2}$ -inch focus, working at a distance of 15 feet, central diaphragms .. .. . 6 6 0

Ditto for large studio, requiring a distance of about 20 feet, lenses  $3\frac{1}{4}$  inch diameter, about  $8\frac{1}{2}$  inch focus, well recommended .. .. . 10 10 0

## INSTANTANEOUS MEDALLION LENSES.

Quick-acting combination of Achromatic Lenses for Postage-stamp or Medallion Portraits. Diameter of lenses,  $\frac{7}{8}$  inch .. .. . £1 5 0

Ditto rackwork .. .. . 1 12 6



## F. J. COX'S LANDSCAPE LENSES,

CONSISTING OF AN ACHROMATIC COMBINATION IN BRASS MOUNTINGS, WITH  
STOPS FOR REGULATING THE LIGHT. *Fig. 3.*

Inches.		With rackwork adjustments.	In plain sliding tubes.
$1\frac{3}{8}$	diameter, for Stereoscopic Pictures ..	£1 4 0 .....	£0 18 0
$1\frac{3}{4}$	" Pictures $5 \times 4$ inches ..	1 11 6 .....	1 3 0
2	" ditto $7\frac{1}{4} \times 4\frac{1}{2}$ " ..	2 2 0 .....	1 15 0
$2\frac{1}{4}$	" ditto $8 \times 6$ " ..	2 10 0 .....	2 2 0
3	" ditto $10 \times 8$ " ..	4 15 0 .....	4 0 0

A pair of twin lenses, 5-inch focus, in brass sliding tubes, for  
the Stereoscopic Camera, *fig. 11* .. .. 1 17 6  
Ditto, with rack and pinion adjustments .. .. 2 10 0

A pair of 5-inch focus lenses are more generally useful, but occasionally it is impossible to get sufficient distance from the object to include all the subject on the stereoscopic plate; in which case a pair of short-focus (4-inch) will effect the purpose: they can be had mounted in cells to screw into either the above mountings, packed into a neat leather case, at an additional cost of 25s.

## INSTANTANEOUS STEREOSCOPIC LENS,

FOR GENERAL PURPOSES, STREET SCENES, AND WORK AT SHORT DISTANCES.

They embrace a very wide angle, work with a large aperture, and give sharp definition over the whole plate. Price, each, 40s.; per pair £4 0 0

## SINGLE ACHROMATIC LENSES,

UNMOUNTED.

	£	s.	d.		£	s.	d.
$1\frac{3}{8}$ -inches diameter ..	0	10	0	3-inches diameter ..	3	3	0
$1\frac{3}{4}$ " " ..	0	14	0	$3\frac{1}{2}$ " " ..	4	0	0
2 " " ..	1	1	0	4 " " ..	5	15	0
$2\frac{1}{4}$ " " ..	1	5	0	5 " " ..	12	0	0

## F. J. COX'S ACHROMATIC TRIPLET,

FOR ARCHITECTURAL OR COPYING PURPOSES.

This combination has been especially designed for avoiding the evils of distortion; it consists of a pair of cemented achromatic lenses, with a concave or dispersing lens placed between them; the exposure required is slightly longer than with the single achromatic: by removing the central concave lens and retaining the two achromatic combinations, it is converted into a useful, quick-acting lens, especially suitable for groups. They are mounted in a strong brass tube, with Waterhouse diaphragms.

No. 1 for Pictures up to $7\frac{1}{4} \times 4\frac{1}{2}$ inches ..	£2 10 0
" 2 " " $8\frac{1}{2} \times 6\frac{1}{2}$ " ..	3 10 0
" 3 " " $12 \times 10$ " ..	6 10 0

## COMPOUND LANDSCAPE LENSES.

These lenses are mounted in rigid settings; they have rotating diaphragms, with a flap or sky-shade shutter.

For Pictures	$7\frac{1}{4} \times 4\frac{1}{2}$ , $4\frac{1}{2}$ inch focus	£3 3 0
"	$9 \times 7$ , $6\frac{1}{2}$ "	4 10 0
"	$12 \times 10$ , 10 "	8 0 0
"	$15 \times 12$ , 12 "	12 10 0

The principal advantages we claim for these lenses are extreme rapidity, freedom from distortion, good marginal definition, and great range of focus for near and distant objects, so that for special work at very close distances they are invaluable. By removing the back lenses and placing the front lens in its place, for which an adapting tube is supplied, it is converted into an ordinary single achromatic view lens, embracing the usual angle of view.

Central Diaphragms fitted to lenses. Racks and Pinions repaired, and alterations of every description.

## CAMERAS.

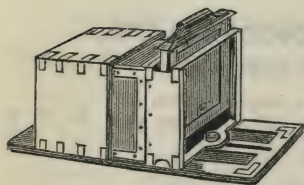


Fig. 4.

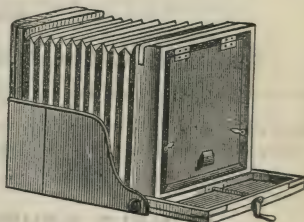


Fig. 5.

Photographic Cameras are made in two forms—that is, either vertical or square; the latter shape is for the purpose of taking the collodion plate either in a horizontal or vertical direction, for groups, &c.

## POLISHED MAHOGANY CAMERAS,

OUR OWN MANUFACTURE.

Made of good seasoned mahogany, French polished, with dark slide, two plate-carriers, silver-wire corners, and focus screen.

For Pictures up to	Vertical.			Square.		
	£	s.	d.	£	s.	d.
$4\frac{1}{4} \times 3\frac{1}{4}$ inches	0	15	6	1	0	0
$5 \times 4$ "	1	0	0	1	5	0
$6\frac{1}{2} \times 4\frac{1}{2}$ "	1	8	6	1	18	6
$8\frac{1}{2} \times 6\frac{1}{2}$ "	2	0	0	2	10	0
$10 \times 8$ "	3	0	0	3	15	0

These Cameras are recommended as a good serviceable article. If extra plate-carriers are required, see p. 18.

Rising fronts, 5s. extra; or rackwork adjustment, 7s. 6d. to 10s. 6d. extra.

## SPANISH-MAHOGANY CAMERAS,

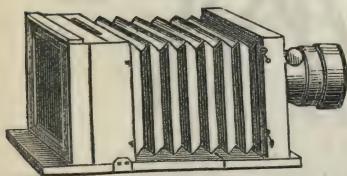
Of the very best materials and workmanship, with rising fronts for regulating the amount of foreground and sky without slanting the camera. *Fig. 4.*

The bottom board folds up, and for portability an extra groove is made to carry the focus screen.

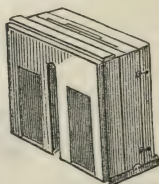
For Pictures up to	Vertical or Horizontal.			Square.			Brass Binding extra.		
	£	s.	d.	£	s.	d.	£	s.	d.
9 × 7 inches .....	4	4	0	4	10	0	1	2	0
10 × 8 „ .....	5	0	0	5	10	0	1	4	6
12 × 10 „ .....	6	6	0	7	0	0	1	10	0
15 × 12 „ .....	7	10	0	9	10	0	2	5	0
18 × 16 „ .....	12	10	0	13	10	0	3	0	0

The prices include one dark slide, two inner carriers for collodion plates, and focus screen; for tropical climates, brass binding is recommended.

## BELLOWS-BODY CAMERAS.



*Fig. 6.*



*Fig. 6a.*

Bellows-body Cameras, square (*fig. 6*), with dark slide, focus screen, carriers, jointed bottom board, and leather bellows.

	£	s.	d.	Best quality,	£	s.	d.
For Pictures up to $4\frac{1}{4} \times 3\frac{1}{4}$ inches, 1	10	0	..	with rising front ..	2	5	0
5 × 4 „	1	16	0	..	2	17	6
6½ × 4½ „	2	10	6	..	3	13	6
8½ × 6½ „	3	17	6	..	5	10	0

For larger sizes, see page 10.

## IMPROVED PORTABLE BELLOWS CAMERA.

The Kinnear Cameras (*fig. 7*), as manufactured by FREDERICK J. COX, have every recent improvement to insure rigidity, strength, and portability. They are supplied with a screw adjustment for focussing, focus screen, one dark slide, and two plate-carriers.

By a very simple arrangement, all the advantages of a swing back are obtained without increase of weight or expense.

The Parallel Bellows and Jointed Bottom-board Camera (*fig. 5*), is more suitable for wide-angle lenses, and there are no loose screws. One dark-slide, focus screen, and screw adjustment, included.



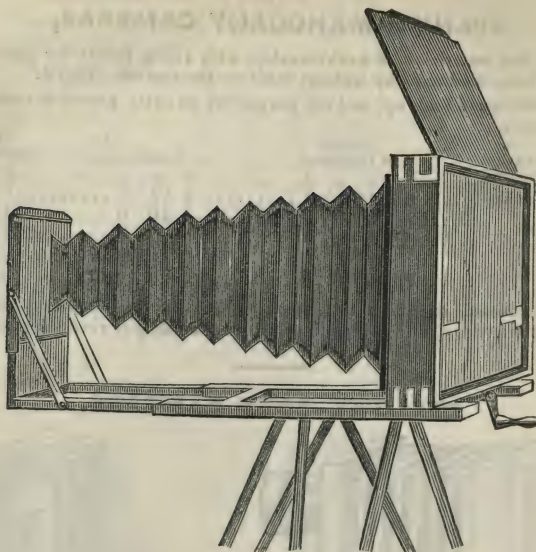


Fig. 7.

For Views.	Conical. Fig. 7.	Sq. Parallel. Fig. 5.	Swing Back.	Brass Binding.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
9 × 7 inches ....	5 10 0	6 10 0	0 16 6	1 0 0
10 × 8 „ ....	6 10 0	7 10 0	1 0 0	1 5 0
12 × 10 „ ....	7 15 0	8 15 0	1 5 0	1 10 0
15 × 12 „ ....	10 0 0	11 10 0	1 10 0	1 15 0

## BROOCH AND LOCKET CAMERAS.

Made of good seasoned mahogany, with dark slide and carrier, focus screen, &c., fitted with a portrait lens of the best quality, for plates  $2\frac{3}{4} \times 3\frac{1}{4}$  .. £2 12 6

Ditto, ditto, with Medallion Lens for Lockets, giving a good portrait,  $1\frac{1}{2}$  inches high .. .. £2 2 0

## UNIVERSAL CAMERA.

This form of Camera is especially desirable for the general routine of studio work; it has a great range of focus, from ordinary portrait to copying; and by the repeating back either one or two carte portraits can be taken on the half-plate glass, or a single cabinet in the usual manner. Price, with rackwork adjustment and swing-back arrangement .. .. £5 15 0

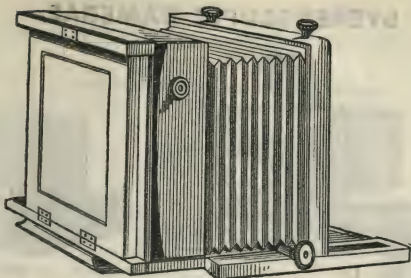


Fig. 8.

Camera similar to *fig. 8* in its arrangement for double carte-de-visite or cabinet pictures, but plain sliding body, without rackwork or swing back; it forms a very useful studio camera .. .. . £3 0 0

### CARTE-DE-VISITE CAMERAS.

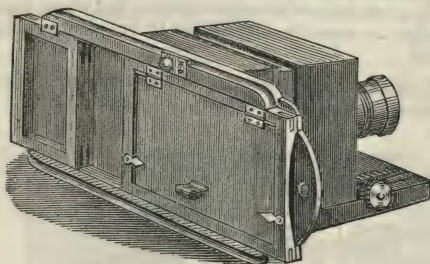


Fig. 9.

**Binocular Camera**, best make, for plates  $7\frac{1}{4} \times 4\frac{1}{4}$  or  $6\frac{1}{2} \times 4\frac{1}{4}$ , with rising front and movable partition, so that the Camera can be used for Landscapes the full size of plate .. .. . £2 10 6

**Sliding-back Camera**, carrying a plate  $6\frac{1}{2} \times 4\frac{1}{4}$ , on which two carte-de-visite negatives can be taken by one lens .. .. . £2 0 0

Ditto, with rackwork adjustment, *fig. 9* .. .. . 2 10 0

Extra dark slide and two carriers for ordinary portraits, 15s. Rising front, 5s. extra.

### BINOCULAR TOURISTS' CAMERA, BELLOWS BODY.

**Tourists' Binocular Camera**, with a range of focus from  $3\frac{1}{2}$  to 10 inches, and is suitable for stereoscopic views, carte-de-visite portraits, or for single pictures on the full-size plate,  $7\frac{1}{4} \times 4\frac{1}{4}$ . The focus screen is hinged, and the dark slides are retained in their place by a *spring catch*: there is also a *swing-back* movement, and screw for focussing, central movable partition, and every improvement. Price, including one wet back .. .. . £5 15 6

Double backs, each 20s. extra.

## STEREOSCOPIC CAMERAS.

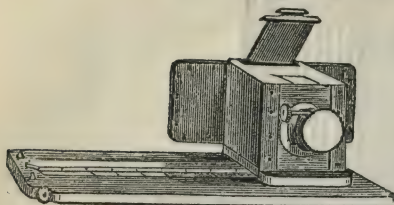


Fig. 10.

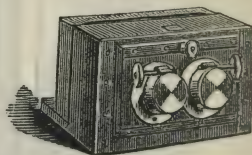


Fig. 11.

**Stereoscopic Camera, fig. 10**, the camera mounted on a lath, to slide from the right to left. After one picture is taken the camera is moved to the other end of the bar, and the second picture obtained.

**SUPERIOR POLISHED CAMERA**, on mahogany table, and parallel bar, fitted with a *best-quality* portrait lens, mounted with stop and adapter, for views and portraits, fig. 10 .. .. . £4 10 0

An extra dark slide and carriers to take single pictures up to  $5 \times 4$  inches, 15s. extra.

Fig. 11 represents a twin-lens or binocular camera; and where rapidity of exposure is an important object, or movable subjects are to be photographed, it is the best instrument to employ.

**Binocular Mahogany Camera**, with two warranted single achromatic lenses in brass sliding tubes, for landscapes, &c., £2 17s. 6d.; with rackwork adjustments .. .. . £3 15 0

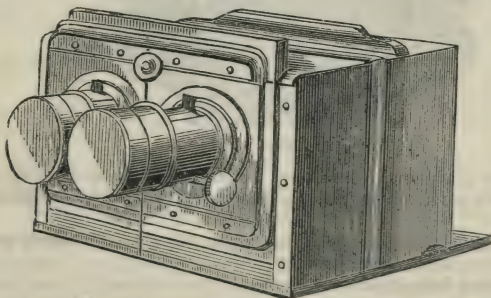


Fig. 12.

**Portrait Camera.** Mahogany camera, fitted with a pair of *best-quality* portrait lenses and Waterhouse stops, on a rising front. This camera takes a plate  $7\frac{1}{4} \times 4\frac{1}{2}$ , suitable either for stereoscopic pictures or two carte-de-visite negatives on the same glass .. .. . £7 0 0

Ditto, with a rackwork separating front, so that the lenses can be fixed a greater distance apart, and is then suitable for large stereoscopic views, &c. (fig. 12) £7 17 6

The same camera can be made available for landscape purposes, on plates the full size, by having an additional rising front and landscape lens, thus producing pictures up to  $7\frac{1}{4} \times 4\frac{1}{2}$ . The extra expense is £2 7s. 6d.



# COX'S POCKET CAMERA,

FOR ENGINEERS, TOURISTS, &c., WHO WISH TO PRESERVE SOUVENIRS OF THEIR TRAVELS.

The pictures are a convenient size for mounting in albums, or for printing transparencies for the magic lantern. Copies from them can also be enlarged at a very moderate cost.

Dry collodion plates are sold ready prepared for use, and no difficulty can be experienced in exposing them.

This Camera is intended for plates  $4\frac{1}{4} \times 3\frac{1}{4}$ , and when closed measures  $5\frac{1}{2} \times 5 \times 2\frac{1}{2}$ . It is constructed with a bellows body and rackwork adjustment, the bottom board is hinged, and when not in use turns up and protects the focus screen. Price, including three double backs and *best achromatic-view lens* .. £5 15 0

Additional Portrait Lens for this camera, in brass mount, 30s. extra.

Extra single back for wet plates .. 0 12 6

We also make the same Camera larger size to carry  $5 \times 4$  plates at 12s. 6d. extra cost.

TRIPOD STAND, very light brass tube, jointed for portability .. 0 16 6

Ditto, with wood legs, closing as an alpenstock: recommended .. 1 0 0

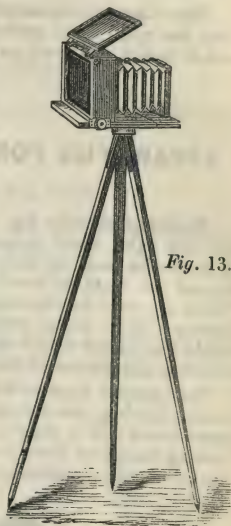
PORTABLE SLIDING STAND .. 1 1 0

Prepared Dry Plates  $4\frac{1}{4} \times 3\frac{1}{4}$ .. per dozen 0 4 0

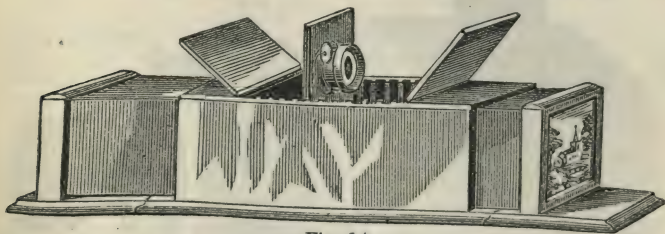
„  $5 \times 4$  .. „ 0 5 6

A Brief Description of the method of using these plates will be found in the *Compendium of Photography*, page 48, free for 7 stamps.

For further particulars see complete set of apparatus, No. 14, page 4.



## ENLARGING AND COPYING CAMERAS.



Bellows-body Camera, of long focus, for ordinary copying work, of good quality, rising front, square dark slide, and carriers for  $5 \times 4$  plates .. £2 17 6  
 Ditto for plates  $8\frac{1}{4} \times 6\frac{1}{4}$  inches .. .. 5 10 0  
 Ditto „  $10 \times 8$  „ .. .. 6 16 6  
 Screw adjustment, 15s., 20s., and 22s. 6d. additional.

**Enlarging Camera, fig. 14,** consisting of a mahogany case, with *double-bellows* body, screw adjustment, folding bottom-board.

It can be used for reducing or enlarging negatives, or for producing transparent positives, either on ground or opal glass.

With focus screen, dark slide, and carrier for negatives,

up to $8\frac{1}{2} \times 6\frac{1}{2}$ inches	..	..	..	..	..	£10 10 0
Ditto 10 x 8	„	..	..	..	..	12 12 0
Ditto 12 x 10	„	..	..	..	..	15 0 0

These Cameras are suitable for enlarging carte negatives up to the full size of the plate, the usual carte portrait lens being recommended. They are now made with leather bodies, not wood, as shown in the engraving.

## APPARATUS FOR ENLARGEMENTS BY ARTIFICIAL LIGHT.

**Enlargements by Artificial Light** can only be practically effected by the lime light, which possesses several advantages over all others. Magnesium is objectionable from the flickering and size of the flame; whilst the electric light is beyond the reach of most photographers, by reason of its expense and trouble. There are two descriptions of lime-light jets in use, namely, the ordinary oxy-hydrogen light, where both gases are burnt under pressure, and allowed to mix inside the burner before ignition: this certainly is the most intense, but requires attention and the use of two gas-bags.

The simpler form which we have perfected and applied with success requires but one gas-bag, the hydrogen being supplied direct from the gas-main, and as the gases do not mix in the jet, all danger of explosion *which might arise from negligence* in using the mixed gases is avoided: the slightly increased exposure not being considered of any importance.

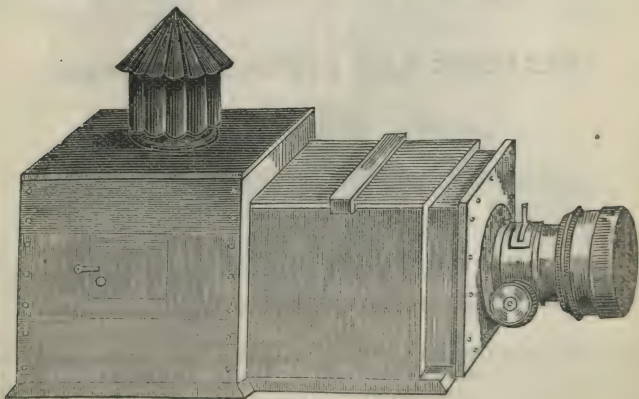


Fig. 15.

**Mahogany Camera, fig. 15,** with compound 6-inch condensing lenses, Cox's improved hydro-oxygen jet, flexible tubes, gas-bag, containing supply for one hour, pressure-board, retort and purifier complete for making the oxygen £12 0 0

For further particulars as to making the gas, and management of the light, see **Catalogue, Section II.:** free for two stamps.

As it frequently is not requisite to include the whole of the carte negative in the enlargement, condensing lenses of a smaller size may be used.

The Apparatus as above, with 4½-inch condensing lenses £10 15 0

Ditto, 3½ inch .. .. . 9 10 0

Large-size bag for 1½ hour's gas, 10s. additional.

The usual carte-de-visite lens is recommended, but is not included in these prices.  
See page 6.

## ARTIFICIAL LIGHT APPARATUS.

**MAGNESIUM WIRE OR RIBBON.**—The price being variable, no fixed quotation can be given; the present rate is 16s. per oz., or 6d. per yard.

**HAND REELS OF LAMPS,** 12s. 6d.; ditto, with reflector, 15s.

**CLOCKWORK LAMPS,** 36s.

**COMPLETE SET OF OXY-HYDROGEN APPARATUS** for the Lime-light, with gas-bags, retort, purifier, jet, and Cox's improved double-pressure boards £10 10 0

Ditto, for oxy-calcium light, with coal-gas burner .. .. . 6 0 0

Ditto, with spirit lamp and zephyr bag .. .. . 5 0 0

Oxygen mixture, per lb., 1s. 4d. to 2s. (variable.)

Best lime cylinders, per doz. in canister, 2s. 6d.; oxy-calcium, 2s.

## DEEP PLANO-CONVEX LENSES,

FOR LIGHT CONDENSERS.

1½ inches diameter .. .. .	£0 3 0	4½ inches diameter .. .. .	£0 18 0
2½ inches ,, .. .. .	0 4 6	6 inches ,, .. .. .	1 10 0
3 inches ,, .. .. .	0 6 6	8 inches ,, .. .. .	2 10 0
4 inches ,, .. .. .	0 12 6	9 inches ,, .. .. .	3 5 0

For condensers and lenses for Magic Lanterns see Catalogue, Section II.

## SOLAR CAMERA.

Woodward's Camera, to produce life-size portraits, &c. from a small negative, or for enlarging views, &c. Price, with 9-inch condensing lens and rackwork adjustments .. .. . £15 0 0



## CAMERA STANDS.

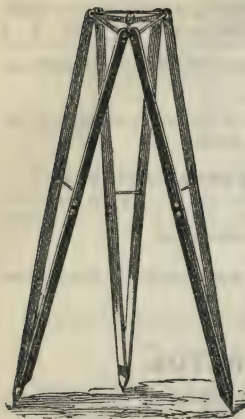


Fig. 16.

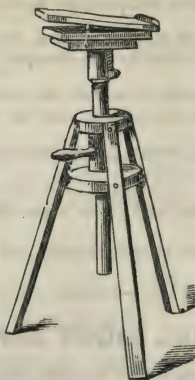


Fig. 17.

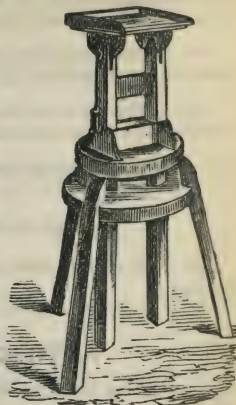


Fig. 18.

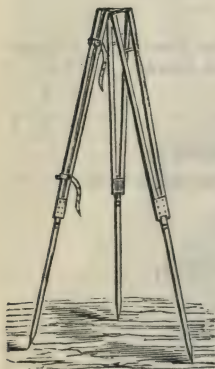


Fig. 19.

TRIPOD STAND, with mahogany top, 3 ft. 6 in.

high

.. .. .. £0 4 6

Ditto, 4 feet .. .. .. 0 5 6

Ditto, 4 feet 6 inches .. .. .. 0 8 0

\*POLISHED ASH STAND, with triangular metal top and stretchers for legs, forming a firm and portable stand for cameras up to stereoscopic or half size, *fig. 16* .. .. 0 16 6

Ditto, larger size. .. .. 21s. and 1 5 0

\*JOINTED TRAVELLING STAND, with metal top and stretchers for legs, very secure and compact, *fig. 19* .. .. .. 1 1 0

Ditto, larger size .. .. .. 26s. and 1 11 6

PORTABLE STAND, with *sliding* legs, similar to *fig. 19* but without joints: it can be used at any height from 3 to 4 feet, and on uneven ground either leg can be shortened or lengthened, as required for small cameras .. .. 1 2 0Ditto, for  $7\frac{1}{2} \times 4\frac{1}{2}$  .. .. .. 1 6 0PILLAR STAND for Operating-room, *fig. 17*, made of fir, with rising and vertical adjustment .. .. .. 0 12 0STANDS for Operating-room, with rack for elevating and depressing, with table-top in white wood, *fig. 18* .. .. .. 1 1 0

Ditto, in oak .. .. .. 1 6 0

STUDIO STAND, unpolished, with strong screw adjustments .. .. 3 10 0

SUPERIOR STAND for Operating-room, with rackwork .. .. 5 0 0

LIGHT PORTABLE STANDS suitable for the pocket camera, *see page 13.*

\* Recommended for out-door work.

## PLATE-BOXES.

IN DEAL, DOVETAILED AND VARNISHED,

	for 12 plates.			for 25 plates.			for 50 plates.			IN ZINC, for 12 plates.		
	s.	d.		s.	d.		s.	d.		s.	d.	
$2\frac{1}{2} \times 2$ inches	—		.....	—		.....	1	9	.....	—		
$3\frac{1}{4} \times 2\frac{3}{4}$ "	—		.....	—		.....	1	9	.....	—		
$4\frac{1}{4} \times 3\frac{1}{4}$ "	1	6	.....	1	9	.....	2	0	.....	3	6	
$5 \times 4$ "	2	0	.....	2	3	.....	2	10	.....	4	0	
$6\frac{1}{2} \times 4\frac{1}{2}$ "	2	4	.....	2	9	.....	3	4	.....	4	6	
$6\frac{1}{2} \times 4\frac{1}{4}$ "	—		.....	2	9	.....	3	4	.....	4	6	
$7\frac{1}{2} \times 4\frac{1}{2}$ "	—		.....	3	0	.....	3	9	.....	5	0	
$8\frac{1}{2} \times 6\frac{1}{2}$ "	2	9	.....	3	6	.....	4	6	.....	5	6	
$9 \times 7$ "	3	6	.....	4	6	.....	5	6	.....	6	6	
$10 \times 8$ "	4	6	.....	5	6	.....	6	6	.....	7	6	
$12 \times 10$ "	5	6	.....	6	6	.....	8	6	.....	8	6	
Stereoscopic	2	0	.....	2	6	.....	3	3	.....	3	9	

Wood grooving,  $2\frac{1}{4}$  inch wide, per foot, 3d.

Draining-boxes for wet negatives, with V-shaped grooves and india-rubber cushions, for plates  $6\frac{1}{2} \times 3\frac{1}{4}$ , 7s.;  $6\frac{1}{2} \times 4\frac{1}{4}$ , 7s.;  $8\frac{1}{2} \times 6\frac{1}{2}$ , 8s.;  $9 \times 7$ , 9s.;  $10 \times 8$ , 10s.

**Mahogany Plate-Boxes.** dovetailed and screwed tops and bottoms, with hard wood, V-shaped grooving, perfectly light-tight for sensitive dry plates.

	$4\frac{1}{4} \times 3\frac{1}{4}$		$5 \times 4$		$6\frac{1}{2} \times 4\frac{3}{4}$ $7\frac{1}{4} \times 4\frac{1}{2}$		$8\frac{1}{2} \times 6\frac{1}{2}$		$10 \times 8$					
12 groove	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.				
24    ,,	4	0	....	4	9	....	6	0	....	7	0	....	9	6
	5	0	....	6	0	....	7	0	....	8	6	....	11	6

LOCK AND KEY, 1s. 3d. extra. BRASS HANDLES, 1s. each extra.

### Single and Double Backs.

**SINGLE** backs, made for wet plates, with groove to allow the plate to drain, preventing stains.

**DOUBLE** backs for dry plates, jointed to open in the centre.

Size.			Single Back.			Double Back.		
Inches.	Inches.		£	s.	d.	£	s.	d.
$5 \times 5$	—	.....	0	16	0	0	18	0
$6\frac{1}{2} \times 4\frac{3}{4}$	$6\frac{1}{2} \times 6\frac{1}{2}$	} .....	1	0	0	1	2	0
$7\frac{1}{4} \times 4\frac{1}{2}$	$7 \times 5$		1	2	0	1	5	0
$7\frac{1}{2} \times 7\frac{1}{2}$	$8\frac{1}{2} \times 6\frac{1}{2}$	.....	1	4	0	1	8	0
$8\frac{1}{2} \times 8\frac{1}{2}$	$9 \times 7$	.....	1	8	0	1	12	0
$10 \times 8$	—	.....	1	10	0	1	14	0
$10 \times 10$	—	.....	1	12	0	2	0	0
$12 \times 10$	—	.....	1	12	0	2	0	0

BRASS BINDING from 4s. to 6s. extra.

The Prices above quoted are for the very best-made slides, but we can supply a good article, of ordinary make, at 15 per cent reduction.

## PLATE CARRIERS,

Suitable for any form of camera, made of mahogany, with silver-wire corners, any size openings. Outside size, not exceeding—

5 × 4	7 × 6	9 × 7	12 × 10	15 × 12 inches,
1s. 6d.	2s.	2s. 6d.	3s.	3s. 6d.

## FIELD BOXES.

Made of pine, with divisions to hold chemical bottles sufficient for one day's use, a grooved-division case for glass plates, so arranged that the moisture may evaporate from the finished picture.

Price for 7 × 6 size

..	..	..	..	£1 10 0
„ 9 × 7 „	..	..	..	2 0 0
„ 10 × 8 „	..	..	..	2 10 0

## HEAD RESTS.



Fig. 20.



Fig. 21.

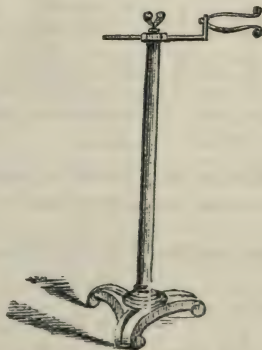


Fig. 22.



Fig. 23.

Head Rests, with screw to fix on back of chair, <i>fig. 20</i>	..	..	£10 2 0
Ditto, with universal joints, <i>fig. 21</i>	..	..	0 5 6
IRON HEAD REST, with rising pillar, similar to <i>fig. 22</i>	..	..	0 18 6
Ditto, with cast-iron pillar	..	..	1 2 0
Ditto, with support for the back and universal joint at the top, <i>fig. 23</i>	..	..	1 10 0
DOUBLE-SLIDE HEAD REST, rising from 2 ft. 6 in. to 6 ft., suitable for children or adults: best quality, with support for the back	..	..	3 7 6



## DIPPING BATHS.

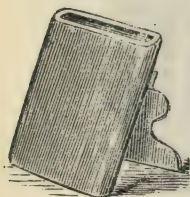


Fig. 24.

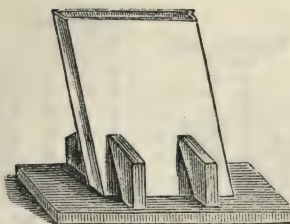


Fig. 25.

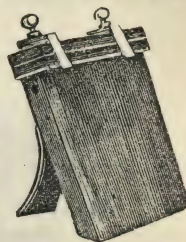


Fig. 26.

EBONITE BATHS, *fig. 24*, or with air-tight tops, *fig. 26*.

PORCELAIN, with mahogany back, *fig. 24*.

GREEN AND WHITE GLASS BATHS, *fig. 25*. (Stands extra.)

For Plates.	Ebonite.	Ebonite.	Porcelain, mahogany back.	Green Glass Baths.	White Glass Baths.
Inches.	Fig. 24. s. d.	Fig. 26. s. d.	Fig. 24. s. d.	s. d.	s. d.
$4\frac{1}{4} \times 3\frac{1}{4}$ ..	4 0 ..	7 0 ..	2 8 ..	2 8 ..	3 6 ..
$5 \times 4$ ..	— ..	— ..	3 6 ..	— ..	4 0 ..
$6\frac{1}{2} \times 3\frac{1}{4}$ ..	6 0 ..	9 0 ..	4 6 ..	3 8 ..	4 6 ..
$6\frac{1}{2} \times 4\frac{3}{4}$ ..	6 0 ..	10 6 ..	4 6 ..	3 8 ..	5 0 ..
$8\frac{1}{2} \times 6\frac{1}{2}$ ..	8 0 ..	12 6 ..	5 6 ..	5 4 ..	7 0 ..
$10 \times 8$ ..	10 0 ..	16 0 ..	9 6 ..	9 0 ..	9 6 ..
$12 \times 10$ ..	14 6 ..	21 0 ..	14 6 ..	— ..	13 0 ..
$15 \times 12$ ..	18 6 ..	26 0 ..	— ..	— ..	26 0 ..

Wood stands for glass baths, 1s. 6d., 2s., 2s. 6d., 3s. 6d., 4s., 5s.

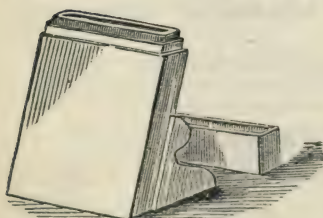


Fig. 27.

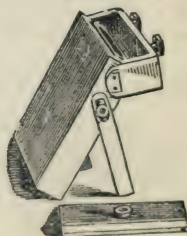


Fig. 28.

**Solid Glass Baths**, in plain deal cases, as *fig. 27*, with back support and cover to protect from dust, &c.; or in mahogany cases, with air-tight top and clamp screws, fixed in a swing bar, to turn out of the way when in use, as *fig. 28*.

For Plates.	Plain Deal case. <i>Fig. 26.</i>	Air-tight Top. Mahogany. <i>Fig. 27.</i>	Air-tight Top. Deal.
Inches.	<i>s. d.</i>	<i>£ s. d.</i>	<i>£ s. d.</i>
$4\frac{1}{4} \times 3\frac{1}{4}$ ....	5 0 ....	0 18 0 ....	0 10 6
$6\frac{3}{4} \times 3\frac{1}{4}$ ....	7 0 ....	1 0 0 ....	0 14 0
$6\frac{1}{2} \times 4\frac{3}{4}$ ....	7 0 ....	1 1 0 ....	0 16 0
$8\frac{1}{2} \times 6\frac{1}{2}$ ....	10 6 ....	1 8 0 ....	1 1 0
$10 \times 8$ ....	16 0 ....	1 14 0 ....	1 6 0
$12 \times 10$ ....	23 0 ....	2 2 0 ....	1 12 0

Fluted-glass Dippers, *6d.*, *9d.*, *1s.*, *1s. 2d.*, *1s. 6d.*

Ebonite ditto, *1s. 6d.*, *1s. 9d.*, *2s.*, *2s. 6d.*

## PORCELAIN PANS.

	Shallow.		Deep.			Shallow.		Deep.	
	<i>s. d.</i>	<i>s. d.</i>	<i>s. d.</i>	<i>s. d.</i>		<i>s. d.</i>	<i>s. d.</i>	<i>s. d.</i>	<i>s. d.</i>
$6 \times 5$ inches ....	0 10	1 2	1 2	1 2	$12 \times 10$ inches ....	2 6	3 0	3 0	3 0
$7 \times 3\frac{1}{2}$ „ ....	1 0	1 2	1 2	1 2	$14 \times 12$ „ ....	4 6	5 6	5 6	5 6
$8 \times 6$ „ ....	1 0	1 4	1 4	1 4	$16 \times 13$ „ ....	7 6	9 6	9 6	9 6
$10 \times 8$ „ ....	1 8	2 0	2 0	2 0	$18 \times 16$ „ ....	9 6	12 6	12 6	12 6

## GLASS DISHES.

Perfectly smooth and flat, made of stout green glass.

	<i>s. d.</i>			<i>s. d.</i>	
	<i>s. d.</i>	<i>s. d.</i>		<i>s. d.</i>	<i>s. d.</i>
$7 \times 3\frac{1}{4}$ inches .. ..	2 0	3 9	$9 \times 7$ inches .. ..	3 9	3 9
$6 \times 4\frac{1}{2}$ „ .. ..	2 0	4 9	$11 \times 9$ „ .. ..	4 9	4 9
$8 \times 6$ „ .. ..	2 6	6 9	$12\frac{1}{2} \times 10\frac{1}{2}$ „ .. ..	6 9	6 9

## EBONITE TRAYS.

$8 \times 6$	$9\frac{1}{2} \times 7\frac{1}{2}$	$11 \times 9$	$12\frac{1}{2} \times 10\frac{1}{2}$	$13 \times 11$
4s. 6d.	5s. 3d.	6s. 3d.	8s.	8s. 9d.

GUTTA-PERCHA TRAY,  $24 \times 19$ , in Wood Trough, to hold the whole sheet of paper, 30s.

## PRESSURE-FRAMES.

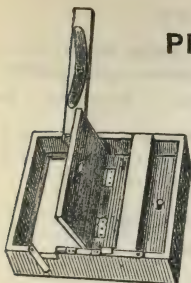


Fig. 29.

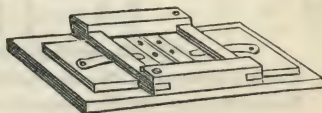


Fig. 30.

**Pressure-Frames** with jointed backs, for viewing the development of the picture without disturbing the paper, the cross-bars fitted with springs for equal pressure, *fig. 29.*

	Plain Ash, complete with glass.		Best Quality. Polished Mahogany, with India-rubber Cushions.	
	s.	d.	s.	d.
For Stereoscopic Plates .....	5	0	7	6
Ditto, for Plates 6 × 5 inches....	5	0	9	6
"      8 × 6   "      .....	6	6	9	6
"      10 × 8   "      .....	9	6	12	6
"      12 × 10   "      .....	12	6	20	0
"      17 × 14   "      .....	21	0	30	0

The 10 × 8 inches and larger sizes may be had with the bars placed in a longitudinal direction (by this means they are more available for printing from several small negatives at one time), at 6*d.* each extra.

**Varnished Pine Pressure-Frame**, improved make, *fig. 30.*

	4½ × 3¼		5 × 4 or 6¾ × 3¼		6½ × 4¾ or 7¼ × 4½		8½ × 6½	
	s.	d.	s.	d.	s.	d.	s.	d.
Each .....	1	2	1	4	2	0	3	4
Per dozen ....	12	0	14	0	21	0	36	0

**Teak-wood Frames**, ¼ size, 7*s.*, ½ 10*s.*, ½ 16*s.* per doz.

In less quantities, 9*d.*, 1*s.*, 1*s.* 6*d.* each.

**Opalotype Pressure-Frames**, made to register with exactitude.

¼ plate, 7*s.*; ½, 7*s.* 6*d.*; ¾, 9*s.* 6*d.*

**Cox's Improved Tinting-Frame**, for tinting backgrounds and double printing, with directions for use, price 1*s.* 6*d.*

This frame is very simple, but extremely useful where masks are used.

**Cox's Vignetting Frame**, for printing vignettes of any form or size without vignette glasses, and with much greater delicacy, with directions. ¼-plate, 2*s.* 6*d.*; ½, 3*s.*; ¾, 3*s.* 6*d.*

**Felt Pads**, for pressure-frames—

5 × 4	6 × 5	8 × 6	10 × 8	12 × 10	17 × 14
5 <i>d.</i>	6 <i>d.</i>	8 <i>d.</i>	1 <i>s.</i>	1 <i>s.</i> 6 <i>d.</i>	2 <i>s.</i> 6 <i>d.</i>





## BULL'S BACKGROUNDS.

(F. J. COX, AGENT.)

BACKGROUNDS DISTEMPER, mounted on Lath and Roller.

	Plain.		Scenic.	
	s.	d.	s.	d.
7 ft. 6 × 5 ft. 9, Carte-de-Visite .....	13	6	25	0 and 30 0
8 ft. 0 × 7 ft. 0, Cabinet .....	17	6	30	0 „ 37 6

Photographs may be seen as samples.

Cloth Background, without crease or seam, either drab or slate colour, 8 ft. by 6 ft. .. .. .					£1	1	0
Ditto, 8 ft. by 9 ft. .. .. .					1	11	6
Velvet Curtains (À LA SALOMON). In rich velvet; colour specially chosen for fine pictorial effect. They are supplied ready for use, with handsome trimmings, cord, and tassel, 10 ft. × 5½ ft. .. .. .					2	5	0
Ditto, 12 ft. × 7 ft. .. .. .					3	5	0
Posing Chair. Best make, and completely upholstered in velveteen or Utrecht velvet. 3l. 17s., including two backs removable. It thus forms an ottoman stool, a lounge, and a cabinet chair, for either sitting or standing posture. .. .. .					3	10	0
Solid Universal Cabinet, containing ten changes, forming piano, writing-table, bookcase, &c. .. .. .					5	15	0
Solid rustic chairs and stiles .. .. . each 21s. to					1	10	0
Profile chairs, tables, or piano .. .. . 13s. to					0	18	0
Solid Background. Imitation cottage on frame-work, forming either a window or doorway: it is mounted on strong frame-work, carried by castors. Size, 8 ft. high, 6 ft. wide .. .. .					3	15	0
Virgin Cork imitation rockwork, per cwt., best selection, 23s. 56 lbs., 12s. 6d. 28 lbs., 7s. Smaller quantities, 4d. per lb.							

## ROLLING PRESSES.

Rolling Press, with cylinders 3½ in. diam., centre pressure screw, geared motion, *fig. 31*.

With steel plate .. 12 × 9 ..	£5	10	0	With iron bed ..	£6	0	0
„ .. 12 × 7½ ..	4	10	0	„ ..	5	0	0
„ .. 12 × 4½ ..	3	7	6	„ ..	3	15	0

Rolling Presses without steel plates are equally as efficient for the smaller sizes, and are generally employed; the difficulty hitherto has been to obtain a sufficiently bright surface to the roller, and also to preserve that polish from tarnish or rust.

We are now enabled to supply Presses with highly-polished rollers that have been NICKEL-PLATED.

THE NICKEL PLATING is an effectual preservative from rust.

The surface polish is far more brilliant.

It will not tarnish like silver, or require greasing like steel.

It can be cleaned with water like common earthenware, and retains its polish without any polishing powder.

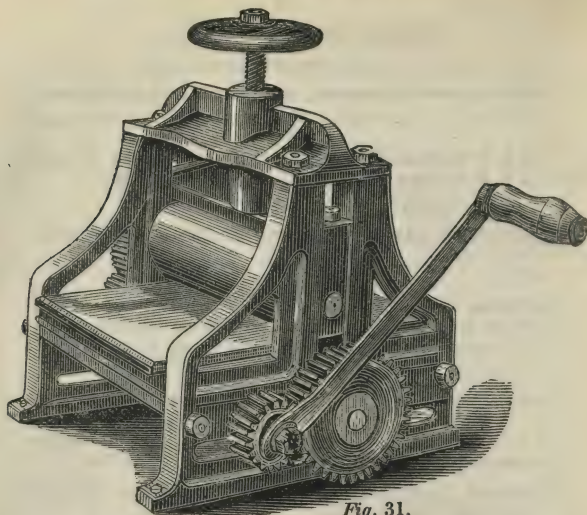


Fig. 31.

Cox's IMPROVED ROLLING MACHINE, *fig. 32*, for  $\frac{1}{2}$ -plate or cabinet pictures, with highly-polished rollers (recommended) .. .. £1 17 6  
 Ditto, ditto, with Nickel-plated rollers .. .. 2 5 0

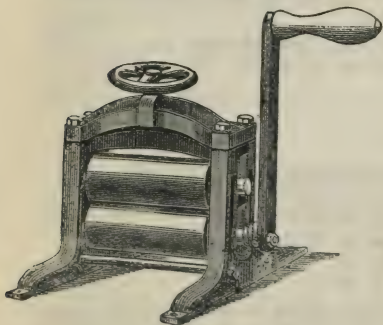


Fig. 32.



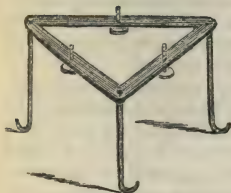
Fig. 33.

CARTE-DE-VISITE Press, *fig. 33*, constructed on the principle of Sellers' machine (our own manufacture), steel roller .. .. £1 0 0  
 Ditto, Nickel-plated .. .. 1 5 0  
 Some years' experience enables us to recommend these machines with confidence. Notwithstanding their low price, they are really serviceable, doing their work well, quickly, and with ease.

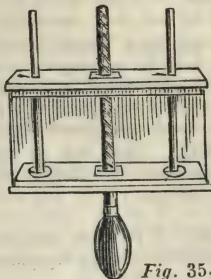
Iron Press and Die for raising the embossed Cameo Pictures ..	12 0
Cutting Punches for Small Ovals .. .. .	4 0



## PLATE-HOLDERS, &c.



*Fig. 34.*



*Fig. 35.*

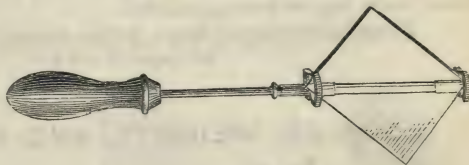


*Fig. 36.*

	s.	d.
LEVELLING STANDS, with three adjusting screws, for small plates, <i>fig. 34</i> ..	2	3
"           for $\frac{1}{2}$ -plates .. .. .	3	6
"           for $\frac{1}{4}$ -plates .. .. .	4	0
"           for large plates, 10 x 8 .. .. .	5	6
SCREW PLATE-HOLDER, <i>fig. 35</i> , to hold plates whilst cleaning, up to $6\frac{1}{2} \times 4\frac{3}{4}$	4	0
"           "                 "                 "                 "	10	8
"           "                 "                 "                 "	15	12
LEVER PNEUMATIC HOLDERS, <i>fig. 36</i> , very superior .. .. .	2	9



*Fig. 37.*



*Fig. 38.*

GLOBE PLATE-HOLDERS, with elastic ball, <i>fig. 37</i>	..	..	..	3	6
" " with long spoon handle	..	..	..	4	9
" " the ball in wood case	..	..	..	4	6
DEVELOPING HOLDER. <i>fig. 38</i> , improved spring clip, for holding plates whilst					
developing; they are so contrived as to be free from metal, and insure					
clean hands without risk of staining the plate; $\frac{1}{4}$ or $\frac{1}{3}$ plate .. .. 2 6					
Ditto, for larger plates	..	..	..	3	0

## OPERATING TENTS AND DEVELOPING BOXES.

**Photographic Tent**, consisting of a wood tray 22 x 12 inches, fixing on a tripod stand; and provided with a cover lined with yellow calico impervious to light, made to clasp round the body by means of an elastic India-rubber band: when closed, the cover goes inside, and the top of the tent forms a lid to the tray.

£1 15 0

Price, with stand .. .. .	£1 15 0
Ditto, 27 x 16 inches, with water-sink and waste-pipe ..	2 5 0

**Wheelbarrow Tent.** This is arranged so as to enable the Tourist to convey all his apparatus, &c. without help; it is a square tray fitted with a pair of handles and a wheel, is easily taken to pieces, and packs up into a small flat parcel for conveyance by rail, &c.: including water-sink and waste-pipe £3 15 0

**Cox's Improved Box Tent,** suitable for working plates up to 9 x 7 inches; it is formed by the box lid opening up to an angle of 90°, and forming the front of the tent. The waterproof cover is thrown over the head, and fastens round the waist, whilst the box itself is supported on a polished ash stand, with metal triangle top. Price, including stand, waterproof cover, waste pipe, and sink £6 0 0

**Developing Box.** This box is intended for developing small plates in the open air, if necessary; the hands are inserted through sleeve-holes, and is fitted with water-sink and pipe: it is also convenient for changing dry plates in the dark slides, &c. &c. £1 15 6

**Howard's Tent.** A Portable India-rubber Tent, supported by the camera-stand. Extremely useful for shifting dry plates, or for exciting or developing either wet or dry small plates in the field .. .. £1 1 0

*\*\* These prices are subject to slight variation, according to the cost of materials.*

FITTINGS FOR TENTS.

Gutta-Percha Developing Trays, 12½ x 10½, with outlet pipe for waste ..	s. d.	9 0
Ditto, 8½ x 6½ .. .. ..	5 0	
Flexible Folding Trays, with waste pipe, 6s. .. ..	7 6	
Gutta-Percha Jug, for washing negatives .. ..	2 6	

Ebonite Developing Cups, Baths, Water-Bottles, Clips, &c.  
See pages 29 and 30.

SCALES, WEIGHTS, AND MEASURES.

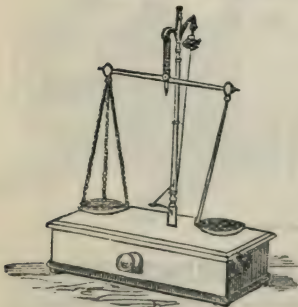


Fig. 39.



Fig. 40.



Fig. 41.

Glass Measures, <i>figs.</i> 40 and 41, 1 oz. 9d.; 2 oz. 1s.; 4 oz. 1s. 4d.; ..	s. d.	
½ pint, 2s.; 1 pint, 3s.; 1 quart .. ..	5 6	
Minim or drop measures .. ..	0 8	

SCALES AND WEIGHTS, with glass pan and brass pillar, mounted on mahogany box, with drawer for weights, <i>fig. 39</i>	..	..	..	32	0
Scales and weights, with glass pans in oak box	..	..	..	4	0
Ditto, brass pans	..	..	..	2	9
Sets of extra weights, from 1 grain to 2 drachms	..	..	..	1	0
SCALE PANS, glass, drilled and paired	..	..	..	2	0
SPECIFIC GRAVITY BOTTLE, 500 grains, in case, with counterpoise	..	..	..	6	0

## MOUNTING MATERIALS.

Glass-cutting Shapes, <i>fig. 43</i> , polished edges, $\frac{1}{8}$ , $\frac{1}{4}$ , or C. V. size, 6d. each; $\frac{1}{4}$ , 8d.; $\frac{1}{8}$ , 1s.; $\frac{1}{2}$ , or Cabinet, 1s. 6d.; whole size	..	2	0
CUTTING TABLE for use with these shapes, plate-glass bed-plate revolving on its centre, 9 x 7	..	9	0
Larger sizes	..	11s. 6d. and	15 0
Knives for trimming, wood handle	..	1	0
Mounting Blocks for C. D. V. Pictures, designed to facilitate mounting the regular size pictures, insuring accuracy of position and extreme rapidity	..	3	0
Cabinet size	..	3	6
Mounting Solution, India rubber	..	1	0

## MISCELLANEOUS APPARATUS.



*Fig. 42.*



*Fig. 43.*



*Fig. 44.*



*Fig. 45.*



*Fig. 46.*

BATH TESTER, for ascertaining the quantity of silver in solution, including case, <i>fig. 50</i> , 2s.; best ivory scale	..	..	..	2	6
--	----	----	----	---	---



BRUSHES for coating paper	..	..	..	..	..	0 4
„ flat camels' hair, 1 inch, 1s., 2 inch	..	..	..	..	..	2 0
„ „ in tin ferules, 1 inch, 9d., 2 inch	..	..	..	..	..	1 4
„ round hog-bristle, for paste or glue, 4d. and ..	..	..	..	..	..	0 6
„ very fine, for spotting, per doz., fitch, 1s. 6d.; sable	..	..	..	..	..	4 0
CHAMOIS LEATHER, each 1s. 6d.; large size	..	..	..	..	..	3 0
CLIPS for suspending paper, wood, per doz.	..	..	..	..	..	0 10
„ glass, superseding the American pegs in every respect, per doz.	..	..	..	..	..	1 6
CUTTING KNIVES, for trimming prints	..	..	..	..	..	1 0
DEVELOPING GLASSES, set of three	..	..	..	..	..	1 4
DIAMONDS, glaziers', 15s.; Ellis's best	..	..	..	..	..	17 6
„ writing, 6s.; best	..	..	..	..	..	7 6
FOCUSSING GLASSES, to show the image erect on the ground glass of the camera; very useful for small views or fine engravings	..	..	..	..	..	8 6
„ japanned tin, brass eye-piece	..	..	..	..	..	2 6
„ Cox's improved, in brass mounting, giving a high magnifying power and large field, far superior to any other combination, highly recommended, <i>fig. 42</i>	..	..	..	..	..	5 0
FOCUSSING CLOTH, India-rubber cambric, very light in weight and impervious to daylight, 36 x 30, 5s. 6d.; 30 x 24	..	..	..	..	..	4 0
FORCEPS for removing paper from solutions, ebonite	..	..	..	..	..	0 10
GLASS SHAPES for cutting paper Photographs to size, bevelled and polished edges, <i>fig. 43</i> , oval, square, or dome, $\frac{1}{8}$ , $\frac{1}{4}$ , or C.V. size, 6d.; $\frac{1}{4}$ , 8d.; $\frac{1}{2}$ , 1s.; $\frac{3}{4}$ , or cabinet, 1s. 6d.; whole size	..	..	..	..	..	2 0
„ with ground surface and knob, 1s., 1s. 6d., 2s. 3d.	..	..	..	..	..	3 6
„ complete set, in box, with knife	..	..	..	..	..	30 0
India-rubber cloth, for tents, 60-inch wide, per yard	..	..	..	..	..	9 0
„ gloves or gauntlets, per pair	..	..	..	..	..	7 0
„ finger stalls, each 3d., per doz.	..	..	..	..	..	2 6
„ sheet, for water-tight bath-tops, cut to size, per oz.	..	..	..	..	..	1 0
„ bellows for blowing off dust, &c.	..	..	..	..	..	1 0
„ tubing per foot, $\frac{3}{8}$ -inch, 7d.; $\frac{1}{2}$ -inch	..	..	..	..	..	0 10
JET-BLACK PAPER for mounting positives, per sheet, 2d.; quire	..	..	..	..	..	3 6
MARINE GLUE for cementing glass, per cake	..	..	..	..	..	0 6
MICA (talc) for covering photographs, C. D. V. size, per dozen	..	..	..	..	..	2 0
MINUTE OF TIME GLASSES, large size, mounted in good, strong, hard-wood polished frames, of large size, 3 minutes, 5 minutes, or 10 minutes, each	..	..	..	..	..	4 6
Common, 3 minutes	..	..	..	..	..	0 6
NON-ACTINIC GLASS for dark room, yellow, per sq. foot, 1s. 6d.; ruby	..	..	..	..	..	2 0
„ SILK for dark room, per yard, 33 inch wide	..	..	..	..	..	5 0
PAPER MASKS, with oval openings, any size, for medallion or double printing, $\frac{1}{4}$ -plate, per doz. 6d.; larger size	..	..	..	..	..	0 8
PHOTOGRAPHIC LANTERN, with yellow glass shades; for use when it is requisite to employ artificial light in developing, &c.	..	..	..	..	..	4 6
„ with movable shades, very superior	..	..	..	..	..	6 6
Candles for ditto, each	..	..	..	..	..	0 4

				s.	d.
PINS for suspending paper, per box	..	..	..	1	0
„ for fastening paper to wood, per doz.	..	..	..	1	0
PLATE DRAINERS for drying negatives, folding, <i>fig. 44</i> , 12 grooves, up to $\frac{1}{2}$ -plate size, 1s. 9d.; full size	..	..	..	2	6
„ 24 grooves, 2s. 3d.; full size	..	..	..	3	0
SILVER WIRE for corners of dark slides, per foot	..	..	..	1	0
„ extra stout	..	..	..	1	6
„ Hooks for lifting prepared plates from bath solution, &c. each	..	..	..	1	0
SPIRIT LEVELS, 3 inches long	..	..	..	3	0
„ circular, <i>fig. 45</i>	..	..	..	3	6
STIRRING RODS, each 3d. and	..	..	..	0	4
THERMOMETERS, 1s.; best	..	..	..	2	0
„ for chemical purposes, scale enclosed in glass tube	..	..	..	4	6
WATER-BOTTLE for tourists, <i>a</i> , <i>fig. 46</i> , $\frac{3}{4}$ gallon	..	..	..	6	6
„ 1 gallon	..	..	..	8	6
VALVES for ditto, <i>b</i> , <i>fig. 46</i> , 2s.; common	..	..	..	1	0
WASHING APPARATUS, circular zinc trough, 24 in. diameter, with perforated bottom, and self-acting syphon pipe to draw off the waste water	..	..	..	25	0
Ditto, 18 inch	..	..	..	21	0
YELLOW, ORANGE, AND BLACK TWILL, per yard, various	..	..	..	1	0

Separate Parts of Apparatus and Loose Fittings of every description,  
Camera Hinges and Screws, Clamp Nuts, Brass Springs for Doors, Flanges for  
Lenses, &c.

## CHEMICAL APPARATUS.



Fig. 47.



Fig. 48.



Fig. 49.



Fig. 50.

ALBUMEN FILTERS, <i>fig. 49</i>	..	..	..	3	0
ARGENTOMETERS, or bath testers, <i>fig. 50</i> , accurately adjusted, packed in case	..	..	..	2	6
IMMERSION TUBES, or trial glasses for ditto	..	..	..	1	0
BEAKER GLASSES, for containing hot liquids, 1 oz. 4d.; 3 oz. 6d.; 7 oz. 10d.;	..	..	..	1	6
16 oz. 1s.; 32 oz.	..	..	..		



Fig. 51.

Fig. 52.

Fig. 53.

Fig. 54.

Fig. 55.

COLLODION BOTTLES, *fig. 47*, with ground stoppers and lip, 1 oz. 1s. 4d.; 2 oz. .. 4 0  
 1s. 9d.; 4 oz. 2s. 6d.; 8 oz. .. .. 4 0

„ ‘Cometless,’ capped and stoppered, 2 oz. 2s. 6d.;  
 4 oz. 3s.; 8 oz. .. .. 5 0

„ If graduated, 6d., 8d., 1s., and 1s. 6d. each extra.

COLLODION FILTERS, *fig. 52* .. .. 6 0

CRUCIBLES, Patent Plumbago, for assayers, 3 inch, 8d.; 5 inch, 2s.; 6 inch .. 3 6

DEVELOPING GLASSES, set of 3, smooth round inside .. 1 4

„ CUPS, ebonite, set of 3 .. 2 6

DROPPING BOTTLE for acids, silver solution, &c., *fig. 51* .. 1 6

„ *fig. 53*, for larger quantities .. 1 6

„ pneumatic, for instantly dropping single drops or larger  
 quantities with certainty, *fig. 54*, 1s. 6d.; large size. .. 2 0

EVAPORATING DISHES, 2 inch, 4d.; 4 inch, 8d.; 6 inch .. 1 0

„ Berlin, to stand heat, 3 inch, 8d.; 4 inch, 1s. 2d.;  
 5 inch, 1s. 6d.; 6 inch .. 2 3

FLASKS, hard Bohemian glass, for boiling, 2 oz. 6d.; 6 oz. 10d.; 16 oz. .. 1 2

FUNNELS, glass, *fig. 48*, 2 in. 4d.; 3 in. 6d.; 4 in. 8d.; 6 in. .. 1 0

„ ebonite, 5 oz. 1s. 3d.; 10 oz. 1s. 9d.; 20 oz. .. 2 0

„ porcelain, 3 in. 8d.; 4 in. 10d.; 6 in. .. 1 6

Funnel holders, or retort stands, 2s., 3s. 6d., and .. 6 0

GLASS BARREL, two-gallon size, with glass tap .. 27 6

PESTLES AND MORTARS, glass, 2 oz. 1s. 6d.; 4 oz. 2s.; 8 oz. .. 3 0

SPIRIT LAMPS (glass) with brass-screwed wick-holders, *fig. 54*, 1s. 6d., 2s. 3 0

STOPPERED BOTTLES with taps, for fining Bath Solutions,  $\frac{1}{2}$  gall. 7s. 6d.; gall. 9 6

**Still.**—The difficulty often experienced in obtaining a supply of Distilled Water may be readily overcome by the aid of a small still and worm-tub; they can be used over a common fire, and require but little attention.

TIN STILL to hold half a gallon, with worm-tub complete .. 14 6

„ „ one gallon .. 20 0

„ „ two gallons .. 26 0

Test Tubes, per doz. 3 in. 1s.; 4 in. 1s. 3d.; 6 in. 1s. 9d.; 8 in. .. 4 0

THERMOMETER for ascertaining the temperature of operating-room .. 1 0

„ best quality .. 2 0

„ chemical, for testing acids to 212°, 4s. 6d.; 300° .. 6 0



## STEREOSCOPES AND GRAPHOSCOPES.

Stereoscope, mahogany, with prismatic lenses .. ..	£0 3 0
„ hinged top for cleaning the glasses, and door, on which is fixed a reflector for throwing light on the picture ..	0 5 6
„ Walnut-wood, with hinged top, door, and reflector ..	0 9 0
„ Best quality walnut-wood .. ..	0 12 6
„ Zebra-wood .. ..	0 14 0
„ with adjustments similar to an opera or race-glass ..	0 18 6
„ best quality, achromatic .. ..	1 5 0
„ „ gilt bars .. ..	1 15 0
Revolving, or Magazine Stereoscope, to exhibit 36 pictures, plain mahogany .. ..	1 11 6
„ with achromatic lenses, for 50 pictures, very handsomely finished .. ..	4 10 0
Stereoscopic Views, on paper, according to quality, from 6s. per dozen to	0 18 0
Square prismatic lenses for stereoscopes, best quality, per pair ..	0 2 0

**Graphoscope.**—This modern and unique instrument is of incalculable use in the photographer's reception-room, and an elegant addition to the gentleman's drawing-room, bringing out with roundness and solidity the minute detail of plain or coloured photographs.

Small size, plain mahogany, with 4-inch lens .. ..	£0 17 6
Ditto, with 4 $\frac{3}{4}$ -inch lens, and an arrangement for stereoscopic views ..	2 2 0
Ditto, ditto, 6-inch lens, veneered bird's-eye walnut-wood, handsomely finished .. ..	3 10 0

## PHOTOGRAPHIC PAPERS.

### PLAIN PAPER.

BLACK PAPER for mounting positives, per sheet, 2d.; per quire ..	£0 3 6
ORANGE PAPER, non actinic, per sheet, 2d.; per quire ..	0 3 0
PAPIER RIVE, per ream .. ..	2 10 0
„ per quire .. ..	0 3 6
PAPIER SAXE, positive, 23 × 17 inches, per quire ..	0 3 6
„ per ream .. ..	2 12 6
„ for enlargements, 54 inches wide, in rolls, per yard ..	0 1 6
BIBULOUS BLOTING PAPER, perfectly pure, per quire ..	0 1 4

### FILTERING PAPER.

FILTERING, in packets of 100 sheets, 6 in. diameter .. ..	0 0 8
„ „ 7 „ .. ..	0 0 10
„ „ 10 „ .. ..	0 1 2
„ „ 15 „ .. ..	0 1 8
Thick Filter Paper, very <i>strong</i> and tough, 22 × 21, per quire ..	0 2 0

### DRYING BOARDS.

The DRYING BOARDS are as absorbent as the best blotting paper, and its thickness so adds to its durability as to render it more economical than ordinary blotting paper, and is free from fluff on the surface. Per quire 0 5 0

## ALBUMENIZED PAPER.

We confidently submit the following Papers to the attention of Photographers, as giving uniformly satisfactory results with a small expenditure of chemicals, and yielding good tones with brilliancy.

**No. 1. Albumenized Paper.** This paper is very economical, and salted to work with a 35-grain bath, and may be relied upon with confidence.

Per ream	..	..	..	..	£4 10 0
„ quire	..	..	..	..	0 5 0
„ dozen	..	..	..	..	0 2 9
„ 6 sheets	..	..	..	..	0 1 9

**No. 2. Albumenized Paper.** Superior quality. This is the very best rive paper, *carefully selected* and highly *albumenized*, suitable for a 40-grain bath. Per ream, £7; per quire, 6s.; per dozen sheets, 3s. 6d.; per six sheets 0 2 0

NOTE.—The No. 1 paper is that usually in demand, and is the ordinary article of commerce sold by most of the best houses. No. 2 is a selection of paper carefully picked over, and long sold by us as ‘Cox’s ALBUMENIZED.’ It is prepared with *pure, fresh albumen*, and retains its colour after sensitizing for a considerable time.

‘ROSE’ ALBUMENIZED PAPER. This paper has a rose, or Magenta tint, which is permanent, and imparts a warm tone to the picture. Per quire, same price as No. 2.

**Plain Salted Paper.** By a previous application the pores of the paper are saturated, therefore the prints do not sink. Per quire, 5s.; per ream £4 10 0

**Arrowroot Paper**, per quire .. .. . 0 6 6

*A sample quire of either sort, free per post, on roller, 6d extra.*

FLAT PACKING BOARDS, 12 × 18, 9d.; 24 × 19 inches, 1s.

*Paper prepared, any formula, to order.*

## SENSITIZED PAPER.

We are prepared to send out a Sensitive Paper that has given hitherto most satisfactory results; it keeps, without losing purity of the lights or loss of half tone; it retains its character for a considerable time; the prints are brilliant, and easily toned with any good formula. Per sheet, 1s.; 3 sheets, 2s. 6d. (cut into half sheets, on roller); half quire, full size, 8s.; quire, 14s. 6d.; package extra.

## PHOTOGRAPHIC COLOURS.

### DRY-POWDER COLOURS.

Newman's Colours, for tinting collodion pictures, in boxes containing 9 colours. 6 brushes, and gold shell	..	£0 10 6
Ditto, with lock and key, 12 colours and two shells	..	1 0 0
„ „ 18 „ „	..	1 5. 0
„ „ 24 „ „	..	1 10 0
„ „ 36 „ „	..	2 0 0
Single colours in small bottles, 1s.		

## WATER-COLOURS FOR PAPER PHOTOGRAPHS.

		<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>
Sliding-top boxes,	12 colours and brushes	7	0	9	0
"	18	10	6	13	0
"	24	14	0	18	0
Boxes with lock,	12	10	6	12	6
"	18	14	0	18	0
"	24	18	0	25	0

The higher prices in the second column are caused by more expensive, but necessary, colours and brushes. Single cakes of colours from 6*d.* to 1*s.* each.

Camels'-hair brushes..	..	per doz.	1 <i>s.</i> 6 <i>d.</i> to	2	0
Sable .. .. .	..	"	..	4	0
Dusting .. .. .	..	"	..	4	0
Gold and silver shells or cups ..	..	"	..	6	0
Elastic bottle, for removing superfluous colour, each				1	4
Newman's colouring varnish, 1 <i>s.</i> and 3 <i>s.</i> per bottle.					
" penetrating varnish for non-inverted positives, per bottle, 1 <i>s.</i> 6 <i>d.</i> and 3 <i>s.</i>					
" preparation for sizing paper, per bottle, 1 <i>s.</i> 6 <i>d.</i> and 2 <i>s.</i>					
" Diamond varnish, per bottle, 1 <i>s.</i>					
" Enamel paste, per bottle, 1 <i>s.</i> and 2 <i>s.</i> 6 <i>d.</i>					

*Seventh Edition.*

## THE PRINCIPLES AND PRACTICE OF HARMONIOUS COLOURING

IN OIL, WATER, AND POWDER COLOURS,

Especially as applied to Photographs.

Price 1*s.*; post free, 14 stamps.

## PASSE-PARTOUTS, MATS, AND PRESERVERS.

**Passe-Partouts.** Best quality, white ground, gold bevel and line (*English*).

broad margin,  $\frac{1}{4}$ , 5*s.* 6*d.*;  $\frac{1}{2}$ , 7*s.* 6*d.*;  $\frac{3}{4}$ , 11*s.*;  $1\frac{1}{4}$ , 13*s.* 6*d.* per dozen.

Ditto for C. D. V. usual size, per dozen, 1*s.* 4*d.*; broad margin, 5*s.* 6*d.*

**Mats and Preservers.** GILT MATS, oval, cushion, or dome shape, per gross,  
 $\frac{1}{2}$ , 3*s.*;  $\frac{3}{4}$ , 4*s.*;  $1\frac{1}{4}$ , 6*s.* 6*d.*

PRESERVERS (*good quality*), per gross,  $\frac{1}{2}$ , 2*s.* 6*d.*;  $\frac{3}{4}$ , 3*s.* 6*d.*;  $1\frac{1}{4}$ , 6*s.*

## MINIATURE CASES, TRAYS, &amp;c.

CASES without fittings, imitation leather, gilt edges, embossed velvet,  $\frac{1}{2}$ , 2*s.*;  $\frac{3}{4}$ , 3*s.*;  $1\frac{1}{4}$ , 5*s.* per dozen.

Ditto, best leather, plain silk velvet,  $\frac{1}{2}$ , 6*s.*;  $\frac{3}{4}$ , 9*s.*;  $1\frac{1}{4}$ , 12*s.* per dozen.

BOOK CASES with clasp, gilt edges,  $\frac{1}{2}$ , 5*s.*;  $\frac{3}{4}$ , 6*s.* 6*d.*;  $1\frac{1}{4}$ , 10*s.* 6*d.* per dozen.

DOUBLE CASES for two pictures, leather,  $\frac{1}{2}$ , 6*s.* 6*d.*;  $\frac{3}{4}$ , 10*s.*;  $1\frac{1}{4}$ , 14*s.* 6*d.* per dozen.

UNION CASES, spring catch,  $\frac{1}{2}$ , 1*s.* 6*d.*;  $\frac{3}{4}$ , 2*s.*;  $1\frac{1}{4}$ , 3*s.* each.

TRAYS, imitation leather,  $\frac{1}{2}$ , 8*d.*;  $\frac{3}{4}$ , 10*d.*;  $1\frac{1}{4}$ , 1*s.* 4*d.* per dozen.



## STEREOSCOPIC, CABINET, & CARTE-DE-VISITE CARDBOARD MOUNTS.

### Stereoscopic.

Passe-Partouts, for glass pictures, per dozen .. .. .	s. d.
Card mounts, best enamel, per gross .. .. .	3 6
Enamel back and front, per gross .. .. .	4 0
Enamel back and front, per gross .. .. .	4 6

### Cabinet Mounts.

Plain card, per dozen 6d.; per 100 .. .. .	3 3
White enamel, per dozen 8d.; per 100 .. .. .	4 0
„ with coloured line round margin, per dozen 8d.; per 100..	4 6
Buff Enamel, red line and round corner .. .. .	5 6

### Carte-de-Visite Cards.

Plain white common, per 1000 .. .. .	5 6
„ superior, 9d. per 100, per 1000 .. .. .	7 0
„ extra superfine, stout, 1s. per 100, per 1000 .. .. .	9 0
Enamel card, 1s. 3d. per 100, per 1000 .. .. .	11 0
„ toned card, round corners, 1s. 6d. per 100, per 1000 .. .. .	14 0
Ditto, with coloured line round the margin, either lilac, blue, green, or red, 1s. 9d. per 100, per 1000 .. .. .	15 0

PRINTING NAME AND ADDRESS ON BACK OF CARD, per 1000, 5s. 6d.

*Engraving copper-plate, 2s. 6d. to 7s.*

Ch. Dauvois (Paris), Carte-de-Visite, Cabinet Mounts,  
Envelopes, &c. (FREDERICK J. COX, Wholesale Agent.)

### CARTE-DE-VISITE MOUNTS.

*Not less than 5000 supplied.*

We are in a position to supply these celebrated cards, printed with name and address, at a great advantage.

Plain white cards, not printed .. .. .	1000	£0 7 9
„ printed name and address, on one side only, in any colour ink .. .. .	5000	2 10 0
„ „ „ .. .. .	10,000	4 16 0
„ printed on both sides .. .. .	5000	3 1 0
„ „ „ .. .. .	10,000	5 12 0
Finest enamel cards, name and address on both sides, in any colour, with or without marginal lines .. .. .	5000	3 8 0
„ „ „ .. .. .	10,000	6 8 0

### EXTRA PER THOUSAND.

Round cut corners, with marginal lines .. .. .	0 2 0
„ without „ .. .. .	0 1 0
Extra thickness .. .. .	6 2 0
Waterproof, coloured edges .. .. .	0 4 0
„ „ rands .. .. .	0 5 0
Gilt edges .. .. .	0 6 0
Satin or plinthéole backs .. .. .	0 3 0
Tinted cards .. .. .	0 1 0

## CABINET MOUNTS.

*Not less than 1000 supplied.*

Extra thick, white, not enamel, round corners, printed on one side, any colour, with or without marginal lines	@ 1000	2000	5000
	£2 1 3 ..	£1 16 10 ..	£1 14 10
Ditto, printed both sides .. .. .	2 13 8 ..	2 6 0 ..	2 2 5
White, enamelled card, extra thick, round corners, printed one side, with or without marginal lines .. .. .	2 10 0 ..	2 6 0 ..	2 4 0
Ditto, printed both sides, any colour .. .. .	3 0 10 ..	2 13 8 ..	2 10 10

## EXTRA PER THOUSAND.

Tinted cards .. .. .	0 2 10
Gilt edges .. .. .	0 17 0
Waterproof, coloured edges .. .. .	0 9 3
„ „ rands .. .. .	0 11 3
Gilt printing .. .. .	0 5 0

The engraving for every *complicated* design will be charged extra (for the first lot of cards only).

## MOUNTING BOARDS.

## BEST MOUNTING BOARDS, PLAIN WHITE.

	9 × 7½	11½ × 9	16½ × 12¼	18 × 14	23 × 18¼
Per doz. ..	10d.	1s. 2d.	2s. 4d.	3s.	4s. 6d.

## INDIA TINT-CENTRE CARD MOUNTS.

Size of Board. Inches.	Size of Tint. Inches.	Per dozen. s. d.
8½ × 6½ .....	5¼ × 3½ .....	1 0
10½ × 8½ .....	6 × 5¼ .....	1 3
12 × 9 .....	8 × 6 .....	1 6
15¼ × 12 .....	10½ × 8¼ .....	3 3
17½ × 13½ .....	12¼ × 10½ .....	4 0
21¼ × 17 .....	13¾ × 11½ .....	5 6

## CUT-OUT CARD MOUNTS.

Of the usual photographic sizes, with one opening in each, gold bevel and line.

Outside size ..	12½ × 10¼	10½ × 8½	8 × 6½	7 × 5¾	5½ × 4
For pictures ..	whole plate	½ plate	⅓ plate	¼ plate	C. V.
SMOOTH CARD, white ) or tinted, per doz. }	4s. 6d.	3s. 4d.	2s. 3d.	1s. 9d.	1s.
ROUGH CARD ..	5s. 6d.	4s.	2s. 9d.	2s. 3d.	1s. 3d.

## TONED MOUNTS.

## RED LINE AND GREEK CORNERS.

Size of Board.	Line.	per dozen	s. d.
11½ × 9 .....	7 × 5 .....	per dozen	1 8
14½ × 10¼ .....	9 × 7 .....	„	2 3

## SHOW FRAMES AND MOUNTS.

Card-board Mounts, with 4 C. V. openings, each	..	s. d.	1 3
" 6 " "	..	1 9	
" 8 " "	..	2 0	
" 12 " "	..	3 6	
" 16, and two $\frac{1}{2}$ plate	..	6 6	
Show Frame, narrow gilt moulding, with perforated card,			
4 C. V. openings, glass, and backboard	..	2 9	
" 6 openings	..	3 9	
" 12 " "	..	6 6	
" 16 C.V. and 2 half-plate	..	13 6	
" 20 C.V. and 1 whole-plate	..	14 6	

## GLASS PLATES, &amp;c.

The selection of Glass Plates is made an especial feature, and the quality of best polished crown, extra thick-flatted crown, and patent plate, can be at all times guaranteed.

Inches		Best Polished Crown. Per gross.		Best Polished Crown Flatted. Per gross.		Best Extra Thick Flatted Crown. Per gross.		Patent Plate. Per doz.		Best Crystal Sheet. Per gross.
		s. d.		s. d.		s. d.		s. d.		s. d.
$2\frac{1}{2} \times 2$	..	1 9	..	—	..	—	..	—	..	—
$3\frac{1}{4} \times 2\frac{3}{4}$	..	3 6	..	—	..	—	..	—	..	—
$4\frac{1}{4} \times 3\frac{1}{4}$	..	6 6	..	10 6	..	13 6	..	1 6	..	11 6
$5 \times 4$	..	10 0	..	15 6	..	20 0	..	2 3	..	17 0
$6\frac{3}{4} \times 3\frac{1}{4}$	..	11 0	..	17 0	..	21 0	..	2 6	..	—
$6\frac{1}{2} \times 4\frac{1}{4}$	..	—	..	24 0	..	28 6	..	3 0	..	26 0
$6\frac{1}{2} \times 4\frac{3}{4}$	..	15 0	..	26 0	..	32 0	..	3 8	..	28 0
$7\frac{1}{4} \times 4\frac{1}{2}$	..	—	..	27 6	..	35 0	..	4 0	..	30 0
$8\frac{1}{2} \times 6\frac{1}{2}$	..	30 0	..	50 0	..	65 0	..	7 0	..	52 0
$9 \times 7$	..	—	..	—	..	84 0	..	8 3	..	—
$10 \times 8$	..	—	..	—	..	108 0	..	12 6	..	—
$12 \times 10$	..	—	..	—	..	200 0	..	21 0	..	—

\* \* Where the price is quoted at per gross, small quantities will be charged rather higher.

The BEST POLISHED CROWN glass is an article really good, and recommended; for positives nothing better can be required, and is suitable for small-size negatives.

We now supply the BEST POLISHED CROWN of the usual thickness, FLATTED, and where strength is not important it is in much use.

EXTRA THICK flatted crown is recommended for all sizes above  $5 \times 4$ , or half plate.

OPAL SHEET can be supplied  $\frac{1}{4}$  size, 3s. 6d.;  $\frac{1}{3}$ , 5s.;  $\frac{1}{2}$ , 7s. 6d.; but as perfect contact is necessary, Patent plate should be employed,  $\frac{1}{4}$  size, 6s.;  $\frac{1}{3}$ , 8s.;  $\frac{1}{2}$ , 14s.



The CRYSTAL SHEET is a strong, flat glass, polished by machine power, and free from smoke; it comes at a lower rate than the thick crown.

GROUND glass, for focus screens.

	5 × 5	6 × 6	7 × 7	8 × 8	10 × 10	12 × 12
Best	9d.	10d.	1s. 2d.	1s. 6d.	2s. 6d.	3s.
Common	5d.	7d.	9d.	1s.	1s. 8d.	2s. 3d.

ADAMANTINE FILES, for removing the edges of glass plates, 1s. each.

## LIVERPOOL DRY PLATES.

TANNIN PROCESS.

	$4\frac{1}{4} \times 3\frac{1}{4}$	5 × 4	$6\frac{3}{4} \times 3\frac{1}{4}$	$6\frac{1}{2} \times 4\frac{3}{4}$	$7\frac{1}{4} \times 4\frac{1}{2}$	$8\frac{1}{2} \times 6\frac{1}{2}$	9 × 7	10 × 8
Per dozen	4s.	5s. 6d.	7s.	8s. 6d.	10s.	16s.	18s.	23s.

Full Instructions for Exposure and Development are sent with each dozen plates.

The extra Sensitive Plates are the same price as the ordinary.

## LIVERPOOL EMULSION,

Which will keep a considerable time, and requires neither washing nor preservative.

20 oz. 1l.; 10 oz. 10s. 6d.; 5 oz. 5s. 6d.

It can also be supplied in a dry state, in quantities representing—

20 oz. 16s.; 10 oz. 8s.; 5 oz. 4s. Sample packet, post free, 2s.

Small pamphlet, 'Being a brief course of Instruction for the use of Dry Plates,' post free, 7 stamps.

## METAL PLATES, &c.

	Metal Plates.		Transfer Cloth.		American Muslin.	
Per dozen.	s.	d.	s.	d.	s.	d.
$2\frac{1}{2} \times 2$ inches .....	0	6	0	3	1	0
$3\frac{1}{4} \times 2\frac{3}{4}$ „ .....	0	10	0	6	1	9
$4\frac{1}{4} \times 3\frac{1}{4}$ „ .....	1	0	0	9	3	0

AMERICAN MUSLIN AND TRANSFER CLOTH are employed for transferring pictures from a glass positive. See the *Compendium of Photography*, 12th edition, by FREDERICK J. COX, post free, 7 stamps.


The increased demand for Positives on Iron Tablets enables us to offer a superior article at a considerable reduction in price.

FERROTYPE VARNISH, per bottle .. .. .	1	0
„ ENVELOPES, various colours, per dozen, 6d.; per 100 ..	2	6

# PURE CHEMICAL AND PHOTOGRAPHIC PREPARATIONS.

(Subject to the fluctuations of the Market.)

The importance of purity in Chemicals renders it necessary to call attention to cheaper articles which are sometimes offered for sale. We guarantee all preparations free from impurity and of uniform strength and character.

 These are our Wholesale Terms; where the price is quoted at per lb. a smaller quantity cannot be supplied at the same rate.

	oz.	lb.		oz.	lb.				
	s.	d.	s.	d.	s.				
Acid, acetic .. ..	0	2	1	3	Collodion, negative ..	0	6	7	6
„ „ glacial, solid at 50°	0	3	1	6	„ „ positive .. ..	0	6	7	6
„ citric (variable) ..	0	6	5	0	Collodio-chloride of Silver,				
„ formic .. ..	0	3	3	6	10 ozs. 5s. 6d.				
„ gallic .. ..	1	0	14	0	Copper, sulphate, pure ..	0	2	1	0
„ hydrochloric .. ..	0	3	1	0	Cotton wool .. ..	0	3	3	0
„ nitric, 1.450 .. ..	0	2	1	3	Developing solution—				
„ „ 1.500 .. ..	0	3	2	6	Iron, for positives or				
„ pyrogallic, finest quality					negatives, pint, 9d.				
in bottles .. ..	3	0	40	0	Pyrogallic for negatives,				
„ sulphuric, common ..	..	0	4		pint, 1s. 6d.				
„ „ pure .. ..	0	2	1	0	Dextrine for mounting paper				
„ tannic .. ..	0	10	9	0	pictures .. ..	0	2	1	0
Alcohol, pure .. ..	0	3	3	6	Emulsion for preparing dry				
„ absolute .. ..	0	6	6	0	plates, 5 oz. bottles,				
„ methylated, pint,					5s. 6d.				
1s.; gallon, 6s.					Encaustic paste, for produc-				
Ammonia, pure .. ..	0	2	1	6	ing a glass-like surface on				
„ bichromate .. ..	2	0	21	0	prints, per pot, 1s.				
„ carbonate .. ..	0	2	1	6	Ether, sulphuric, .750 ..	0	6	6	0
„ hydro-sulphide ..	0	4	4	0	„ absolute .. ..	0	8	7	6
„ muriate .. ..	0	2	2	0	„ methylated .. ..	0	3	3	0
Ammonium, bromide ..	1	0	12	0	Fixing solution for positives				
„ iodide .. ..	2	6	36	0	or negatives, per pint, 6d.				
Barium, chloride .. ..	0	2	1	9	Gelatine, pure .. ..	0	6	5	0
„ iodide .. ..	3	6	40	0	„ Nelson's, 8-oz.				
Baryta, nitrate, pure ..	0	2	1	6	packets, 3s.				
Cadmium, bromide .. ..	2	0	20	0	Glycerine .. ..	0	2	2	0
„ chloride .. ..	2	0	20	0	Gold, chloride, ¼ dr. bottle,				
„ iodide .. ..	3	0	36	0	1s. 10d.				
Calcium, bromide .. ..	2	0	20	0	„ in 1-drachm bottle, 7s.				
Chalk, prepared .. ..	..	0	10		„ solution for toning bath	0	7	..	
Charcoal, animal .. ..	0	4	3	6	Gum Arabic, best Turkey ..	0	4	4	0



## PURE CHEMICAL AND PHOTOGRAPHIC PREPARATIONS.

(Continued.)

	oz.	lb.		oz.	lb.
	s. d.	s. d.		s. d.	s. d.
Gun cotton .. .. .	3 0	34 0	Silver, nitrate, crystallized ..	3 4	52 0
„ paper .. .. .	4 6	46 0	„ „ re-crystallized		
India-rubber solution for			for negative bath ..	3 10	60 0
mounting, per bottle, 1s.			Soda, hypo-sulphite ..		0 3
Iodine, pure re-sublimed ..	2 6	32 0	„ „ 7-lbs., 1s. 6d.;		
„ tincture .. .. .	0 6	..	per cwt. 16s.		
Iron, pro-sulphate, pure ..	..	0 6	„ acetate .. .. .	0 2	1 0
„ double sulphate and			„ carbonate .. .. .	0 2	1 0
ammonia .. .. .	0 2	1 0	„ nitrate .. .. .	0 2	1 4
Kaolin, pure washed .. ..	0 2	0 6	„ phosphate .. .. .	0 2	1 4
Lead, acetate .. .. .	0 3	2 0	„ tungstate .. .. .	0 3	1 9
„ nitrate .. .. .	0 3	2 6	Sodium, chloride .. ..	0 2	2 0
Lime, carbonate .. .. .	0 2	1 0	Sugar of milk .. .. .	0 3	3 0
„ chloride .. .. .	0 2	1 0	Toning Bath, pint, 1s. 6d.		
Litmus paper, book, 2d.			„ „ Cox's Lime, a		
Magnesia, nitrate .. ..	0 6	5 6	superior preparation, keep-		
Magnesium ribbon .. ..	16 0	..	ing well, 1s. per bottle.		
Mercury, variable .. ..	0 6	4 6	Tripoli, prepared .. ..	0 3	2 6
Palladium, chloride solution	2 6	..	Uranium, nitrate .. ..	2 6	..
Photographic Soap pr. ck. 6d.			Varnish, Bate's black, 6d. bot.		
Potass, bichromate, pure ..	0 2	2 0	„ Cox's negative, 1s. bot.	..	4 0
„ caustic .. .. .	0 4	4 0	„ Soehnée, 1s. 8d.		
„ chlorate .. .. .	0 2	1 9	„ Transfer, 1s.		
„ nitrate, pure .. ..	0 2	1 0	„ Non-actinic, for pre-		
„ permanganate .. ..	1 6	..	paring glass for dark		
Potassium, bromide .. ..	0 8	6 0	rooms, &c., 1s.		
„ iodide (variable) .. ..	1 9	20 0	„ Retouching, 1s.		
„ sulphuret in bots. ..	..	2 0	Water, distilled, gallon, 6d.		
Silver bath, ready for use,			White wax .. .. .	0 3	3 0
per pint, 7s. .. .. .	0 5	..	Zinc, nitrate .. .. .	0 6	5 6
Silver, iodide .. .. .	8 0	..	„ chloride .. .. .	0 4	4 0

NOTE.—In filling up *Foreign* or *Country* Orders we procure the various Preparations, Collodions, Varnishes, &c., of every maker; they are, however, so numerous that it is impossible to embody them all in this Catalogue, but every exertion will be made to carry out the wishes of our correspondents.

## EXPORT ORDERS.

Orders for Shipment carefully packed and forwarded without delay,  
On receipt of Remittance for half the amount, remainder on delivery of Bill of Lading.

## APPARATUS FOR TROPICAL CLIMATES.

FREDERICK J. COX manufactures a special class of Apparatus for use in the tropics; he also would direct especial attention to the plan adopted in packing chemicals and delicate articles, to avoid loss by breakage or climate.



## CHLORIDE OF GOLD.

Quality and Weight guaranteed. 15 grains, 1s. 10d.; 1 drachm, 7s.

In all cases I guarantee the chloride of gold sold by me perfectly free from adulteration, and correct in weight. I insure this by making the article on my own premises, and under my personal control.

The trial of a Sample Bottle, post free 24 Stamps, is respectfully solicited, and comparison or test for quality invited against any other preparation in the market.

## COLLODION.

**MAWSON'S NEGATIVE.** 20 oz. sep. sol. 6s. 8d.; 10 oz. 3s. 10d.

" " 5 oz. Iodized, 2s.; 2 oz. 1s.

" " extra sensitive, 20 oz. 7s. 6d.; 10 oz. 4s. 3d.

" **POSITIVE.** 20 oz. sep. sol. 6s. 8d.; 10 oz. 3s. 10d.

" " 4 oz. Iodized, 1s. 10d.; 2 oz. 1s.

**BLANCHARD'S NEGATIVE.** 20 oz. 6s. 6d.; 10 oz. 3s. 6d.; 4 oz. 1s. 9d.

**THOMAS'S** " 20 oz. 7s. 6d.

**COLLODIO-CHLORIDE OF SILVER.** 10 oz. 5s. 6d. sep. sol.

**EMULSION** for dry plates, 5 oz. 5s. 6d.

## NITRATE OF SILVER (August 1877).

Best Crystals, 3s. 4d. per oz.; 5 ozs. at 3s. 2d.

Recrystallized, 3s. 10d. " " 3s. 8d.

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**Photographic Chemistry (HARDWICK).** By far the best and most complete book on the Practice and Theory of Photographic Chemistry. 5s. 6d.; post free, 6s.

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**Newman's Harmonious Colouring,** as applied to Photography. 1s.; post free, 1s. 2d.

**A Compendium of Photography (F. J. Cox).** An excellent Manual for beginners and daily reference. 6d.; post free, 7d.

**Photographic News Almanack.** Published Yearly, 1s.; post free, 1s. 2d.

**British Journal Almanack.** Published Yearly, 1s.; post free, 1s. 2d.

**Photographic News.** Every Friday, 3d.; per quarter, post free, 3s. 10d.

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**FREDERICK J. COX, 26 Ludgate Hill, London, E.C.**